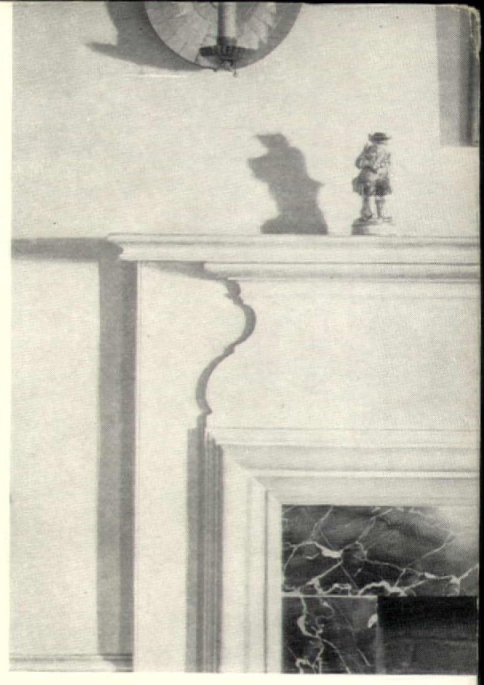
THE Small Home

AUGUST 1932

10 CENTS

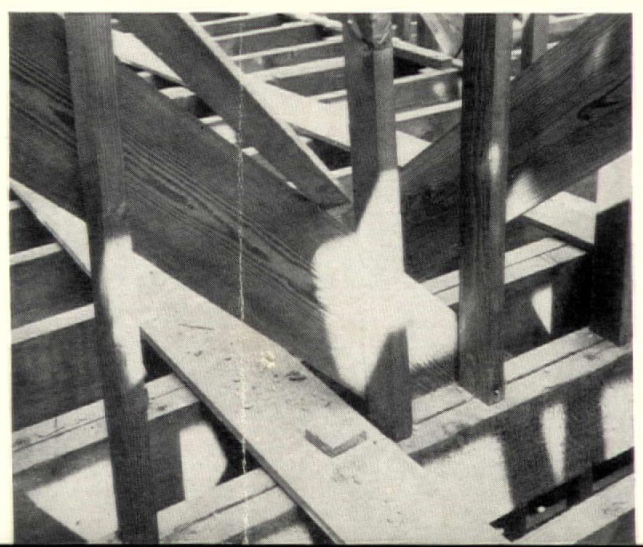


DESIGN · PLANS

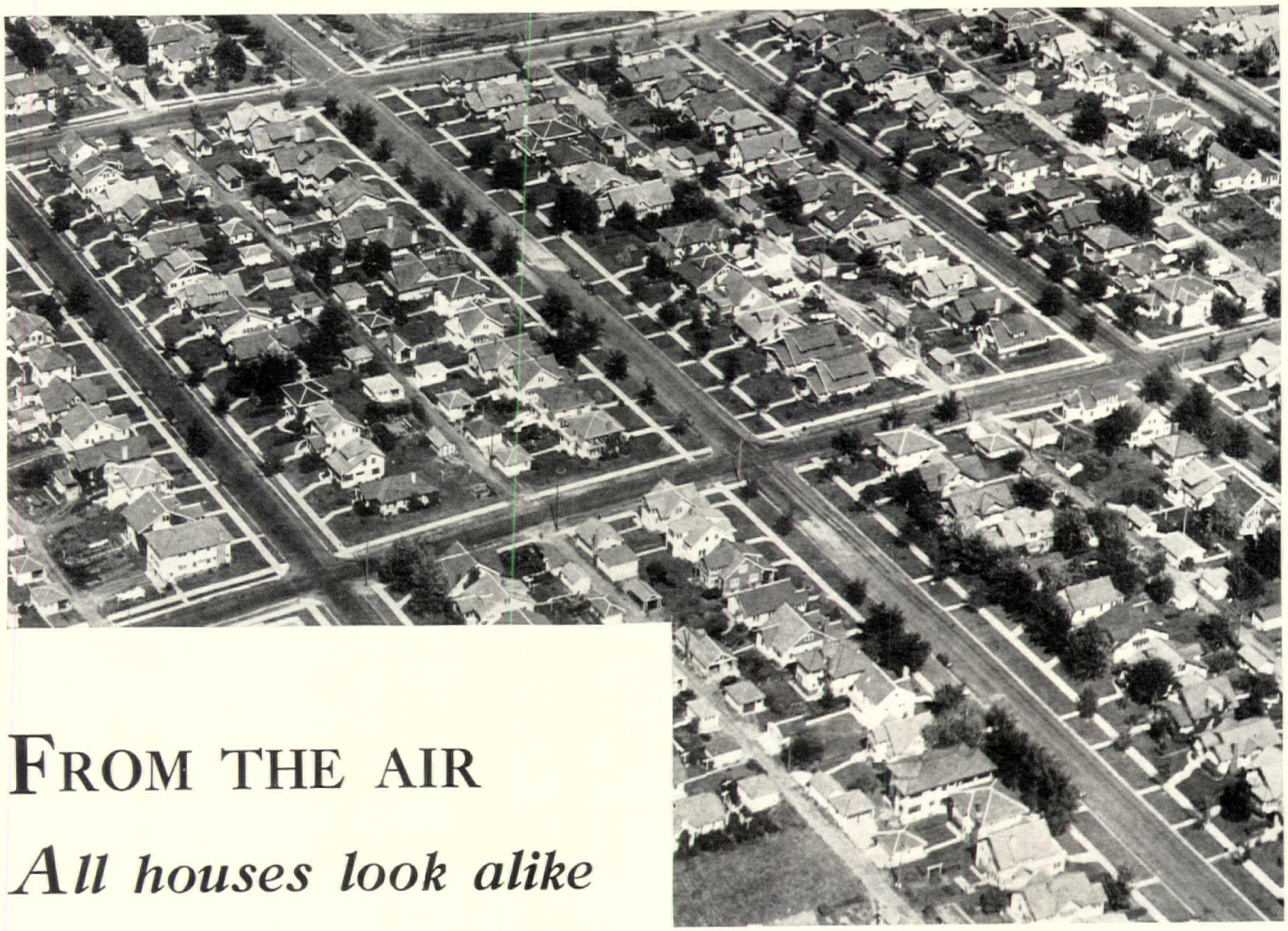
GARDENING ·

LANDSCAPING

· · FURNISHING



CONSTRUCTION



FROM THE AIR

All houses look alike

DISTANCE reduces all houses to the same general outline . . . . toy-like boxes making a pattern on the ground. One cannot distinguish the well built from the shoddily built. One cannot see which houses are cold in the Winter and hot in the Summer. From a height the eye cannot see the innermost construction details upon which comfort and satisfaction depend.

Even close examination fails to reveal the truth. Only those who live in them can give the answer. And, unfortunately sagging floors, leaky roofs, damp basements, excessive heat or cold, poor ventilation, and inconvenient arrangements usually tell the construction story too late. Beginning with the plan and proceeding from the foundation to the roof the most important construction features are built in and often covered up. Out of sight, but not out of mind for invariably those who are able to select the good from the bad obtain the best results in building. They are rewarded by comfort, freedom from excessive repairs, and pride in the appearance of their homes.

● These are the people who read THE SMALL HOME; who subscribe long before they actually build. These are the people who eagerly examine each copy of THE SMALL HOME from cover to cover making mental notes of important information, and who then file away all copies for future reference. These are the people who for $1.00 each year arm themselves with knowledge that assists them in securing the house of their desires.

● THE SMALL HOME is the only magazine devoted exclusively to the small home. It is your magazine, built for you. Subscribe now.

THE SMALL HOME

1200 SECOND AVE. SOUTH, MINNEAPOLIS, MINNESOTA

FREE plan booklet. Turn to inside back cover of this issue for free plan booklet offer.

THE SMALL HOME

FINANCING PLANNING BUILDING

Published monthly by the Architects' Small House Service Bureau, Inc. Publication office and national headquarters, 1200 Second Ave. So., Minneapolis, Minn.

Terms: $1.00 per year United States; $2.00 Canada and foreign.

Copyright 1932 by the Architects' Small House Service Bureau, Inc. The plans and editorial matter appearing in The Small Home cannot be republished without permission from the publishers.

Entered as second-class matter at the Post Office, Minneapolis, Minn.

ROBERT T. JONES, A. I. A.,
Editor

Advertising Representatives:

NEW YORK, N. Y.
Alexander L. Patterson,
570 Lexington Ave.

BOSTON, MASS.
John Herbert, 126 Newbury St.

CHICAGO, ILL.
Paul A. Myers,
1039 Hollywood Ave.

SAN FRANCISCO, CAL.
R. J. Birch & Co.,
155 Sansome St.

LOS ANGELES, CAL.
R. J. Birch & Co.,
846 S. Broadway.

Regional Divisions of the

ARCHITECTS' SMALL HOUSE SERVICE BUREAU, INC.

BOSTON, MASS., 194 Boylston St.
The New England Division, Inc.

CHICAGO, ILL., 10 N. Clark St.
The Central Division, Inc.

CLEVELAND, OHIO, 230 Hanna Bldg.

DENVER, COLO., 1197 Stout St.
The Mountain Division, Inc.

INDIANAPOLIS, IND.,
333 N. Pennsylvania St.
The Lake Division, Inc.

MILWAUKEE, WIS.,
1638 S. 26th St.
The North Central Division, Inc.

MINNEAPOLIS, MINN.,
1200 Second Ave. So.
The Northwestern Division, Inc.

NEW YORK, N. Y., 101 Park Ave.
The Atlantic Division, Inc.

PITTSBURGH, PA.,
1210-A Chamber of Commerce Bldg.
The Potomac Division, Inc.

ST. LOUIS, MO.,
1112a McCausland Ave.
The South Central Division, Inc.

SEATTLE, WASH., 721 Virginia St.
The North Pacific Division, Inc.

CONTENTS

AUGUST, 1932

VOLUME XII **NUMBER XVII**

COVER DESIGN *Everett C. McNear*

LANDSCAPING THE SMALL HOME GROUNDS
By Harvey H. Cornell, A.S.L.A. 3

MODERN FURNITURE OF GOOD DESIGN
By Ellen D. Wangner 6

SHOPPING FOR FABRICS—EIGHTEENTH CENTURY DESIGNS
By Charlotte Lilienthal 8

HOUSES OF STAGE SCENERY
By H. Vandervoort Walsh, Architect 11

DEEP CARPETS
By Arthur Hawthorne Carhart 12

CHARM FOR GARDENS, PORCHES, LAWNS
By Adele Wyman 14

HOT ROCKS IN THE SUMMER GARDEN
By Anderson McCully 16

HOW MUCH WILL IT REALLY COST
By Robert T. Jones, A.I.A. 18

A SMALL HOUSE DESIGNED FOR AN ARTIST
A. B. M. Corrubia, Architect, A.I.A. 20

WATERPROOFING BY THE INTEGRAL METHOD
By Albert Spencer, Architect 23

THE HOMES WE OWN
By Blanche Halbert 24

THE SMALL HOME SHOPPER 27

THE SMALL HOME GARDENER 29

Where is the July Issue?

SOME editors, idealistic souls, long for the day when their magazines can be published without advertising. The editors of THE SMALL HOME lay some reasonable claim to idealism, but none to that common longing of editors, for there is a definite place for the advertising of high grade manufacturers in this magazine, the official publication of The Architects' Small House Service Bureau. That technical advertising for those in the mind of building has its place and value seems too manifest to need comment. Home builders must inevitably choose materials with which they are acquainted. Thus your editors strive to fill the advertising pages with displays of the tried and true.

Unfortunately, however much we may desire advertising, and whatever its value to prospective home builders, the current state of the nation, with which everyone is acquainted, is such that advertising accounts for building materials and equipment are almost non existent. Coupled with these abnormal conditions, which we feel must pass in the near future as our need for new houses becomes more acute, is the ordinary seasonal one which regularly finds the summer issues of almost all magazines notoriously light in advertising. Thus for this summer all previous records of minimum advertising appropriations seem to be completely excelled.

It is a fact well known that income from subscriptions for quality magazines does not pay the cost of paper and printing, to say nothing of pay for writers, illustrators, the technical and editorial staffs. Advertising income fills the gap that makes continued publication possible.

Now, so that future strength may remain unimpaired, we have omitted the July issue. Although this, the August issue, is presented to you nearly a month in advance of its regular time of issue, it must fill completely the space until September comes around. It goes without saying that everyone's subscription is automatically extended one month.

The publishers of THE SMALL HOME feel assured that our readers, realizing the present wholly abnormal condition and the need that arises from it, will almost unanimously encore an action to economize-taken under these circumstances.

THE EDITORS.

Photograph by Antoinette Perrett

A picturesque nook in the country home of Henry Davis Sleeper, interior decorator, East Gloucester, Massachusetts. The furnishings are a part of the owner's large collection of New England antiques. However, there is a suggestion here for the dining nook of a small home, for beautiful reproductions of furniture of this general type are available today at low cost.

Landscaping the Small Home Grounds

by HARVEY H. CORNELL, A.S.L.A.

MERE words fail in the attempt to describe the joy and satisfaction the author experienced when first introduced to the architectural and landscape architectural treasures of the small home shown in this article. It must mean much to the lives of dwellers who may work and play in surroundings such as these. Under their guidance, the path of the visitor discloses new and delightful discoveries at every turn—from the curving stone entrance walk, through the front door, into attractive well-related rooms, thence to a cosy patio facing upon a long cool panel of grass bordered by low foliage, and terminating in the distance with a brick terrace amply supplied with attractive and useful garden furniture.

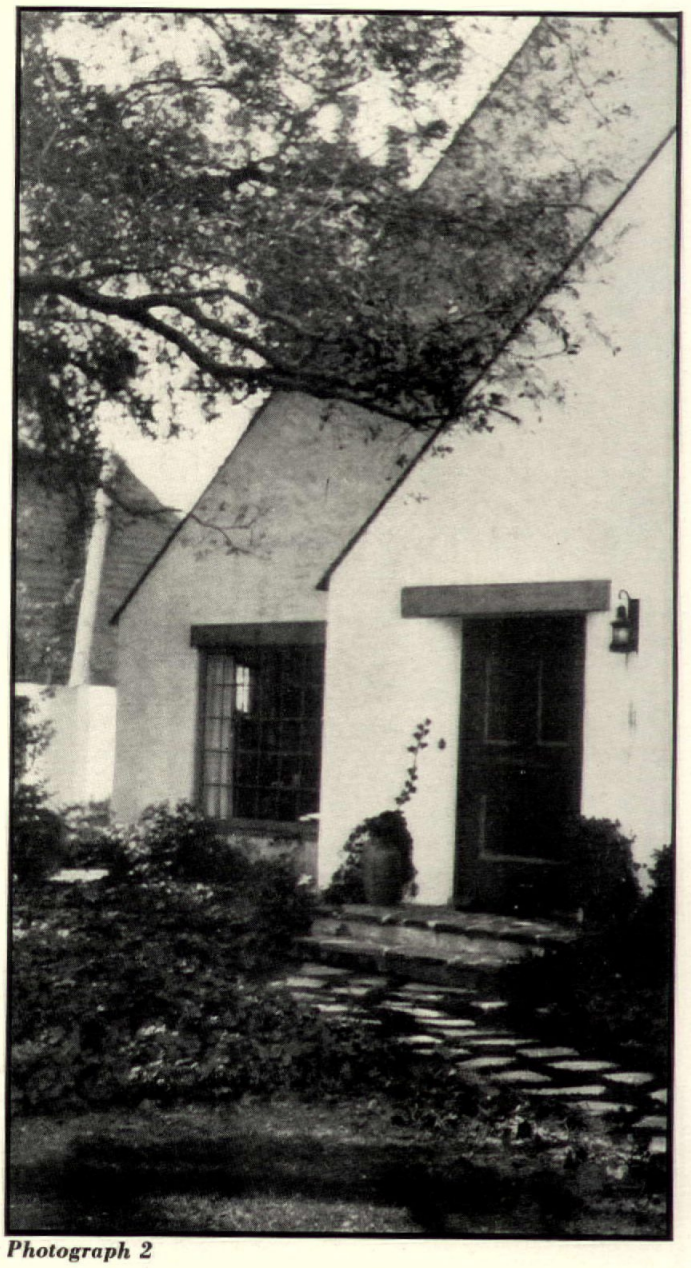
A practical analysis of the property will disclose two outstanding factors: first, the extremely narrow lot—only fifty-three feet; and second, the utter simplicity of the design of both house and grounds, even to the smallest of details. These two observations should intrigue that large group of small property owners who are apt to advance the limits of ground space and pocket-book as excellent excuses for uninteresting homes. Here is proof that it can be done well regardless of strict limitations.

The effective design and arrangement of the more important space divisions follow every rule of simplicity. There is no lost space nor unrelated corners. The front lawn, or semi-public area, provides an effective setting to the house—sixty feet from the public walk to the front entrance. The private area is confined to a small patio and a long narrow flower garden. The service area includes a driveway and garage court and a small circular drying yard.

Study the more important details from the photographs and plan. Each photograph has been numbered and the direction of the view and the position of the camera indicated on the plan by means of an arrow and a corresponding number.

Photograph No. 1 emphasizes the friendly relationship between "a house and a tree." The monotony of the long strip of gravel drive has been lessened considerably by a slight curve just beyond the intersection of the driveway and the street. The change in drive direction allows a limited planting of shrubs at this point to partially screen the drive. It is not always easy to curve a walk or a drive where space is limited. Too often we are apt to select the curve for the curve's sake and the results are unnatural and illogical.

An interesting and practical feature is the large proportion of "lawn" area or foreground given over to English ivy, the shade



Photograph 2

Photograph 1

Landscaped by Charles H. Diggs, A.S.L.A., for his own home.

Marston and Maybury, A.I.A., Architects.

Editor's Note: This is the third of a series of articles showing small home grounds landscaped inexpensively, in which every inch of space is made to count for use or beauty, or both. There is a complete planting list, one for mild climates and one for severe climates, as well as a plot plan showing the arrangement of the various outdoor units. The author, Harvey H. Cornell, a practicing landscape architect, will answer any questions dealing directly with the landscaping of the plots shown here.

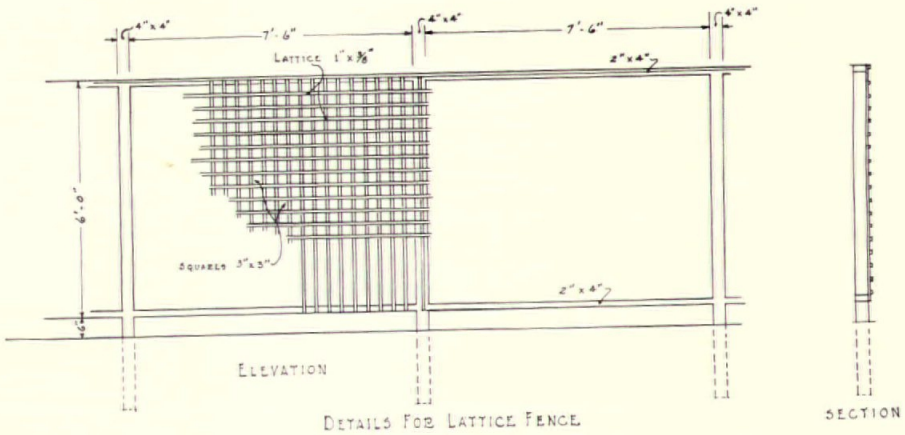
Photograph 3

of the live oaks preventing grass as a substitute. The use of low ground cover plants adaptable to intense shade should be encouraged. In temperate climates *Vinca minor* (periwinkle), pachysandra, and lily-of-the-valley may be used, although the latter requires some direct sunlight for the development of its flowers. A few tree ferns have been scattered among the ivy, where the shade is most intense. The foundation planting is principally of low growth and decidedly restricted. English holly and common lilac provide a partial screen to the south.

Photograph No. 2 is a more intimate view of the front entrance and includes a portion of the stepping stone walk. Notice the small strands of ivy creeping up the wall. So many times our small homes are covered with an over abundance of coarse vines such as the Engelmann creeper, a variety of the Virginia creeper, the vines obscuring much of the fine architectural detail. The Boston ivy is much preferred for masonry walls, because it is more refined in growth and more easily controlled. It clings very closely to the wall, preventing the English sparrow from establishing a nesting place. It can be grown even in comparatively severe climates; although a portion of the vines winter kill, the roots, however, remain alive.

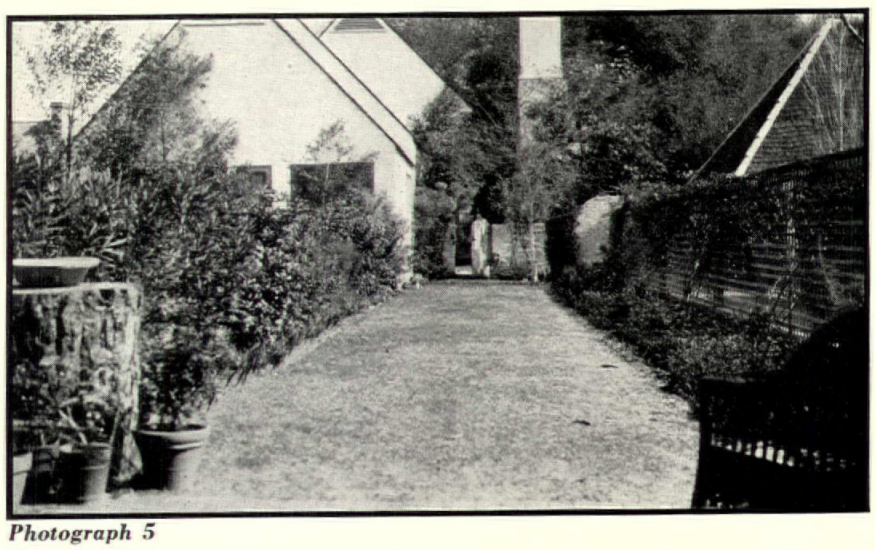
Photograph No. 3 is a view looking east towards the patio gate. The walls of the patio are of white-washed brick. The gate has been placed on the axial line extending from a living room door through the center of the garden panel.

Photograph No. 4 is a view in the opposite direction, through the gate from the patio. Notice the ever present, always interesting flower pots and vases, typical of California, yet a pleasant habit that could very well extend to other states, even though winter storage space for such objects may be limited. This view stresses an important principle in design, the creation of depth or distance where space is limited by means of a long, narrow panel, the distance from the gate to the opposite end of the garden being approximately sixty feet. The grass panel is only ten feet wide and the flower border along the south side but five feet wide with several feet more for climbing roses.



DETAILS FOR LATTICE FENCE

Photograph 4



Photograph 5

Photograph 6

View No. 5, from the opposite end of the garden, emphasizes even more effectively the importance of simplicity in garden design. The total width of this area, including the marginal shrub planting on the north side of the grass panel, is only twenty feet. The six and one-half foot lattice fence on the south border is only a few inches in thickness, yet it provides an ample screen with its climbing roses and requires much less space than a hedge, a row of shrubs, or a masonry wall. It affords the ideal solution where space is limited and need not be expensively built, providing it is supported by adequate posts of iron or wood. A good shingle stain will eliminate the conspicuous glare of annually applied white or green paint. A detailed drawing and section accompanies this article.

Photograph No. 6 includes the detail of inexpensive but comfortable garden furniture, so arranged as a group to provide a perfect terminal feature to the garden area. Too little attention is given to the importance of good garden furniture. We either acquire something conspicuously cheap or eliminate the problem entirely.

A word as to costs. The house was built for approximately $7,500. The grounds development, possibly excluding the driveway but including lawns, planting, walks and fencing, did not exceed $600.

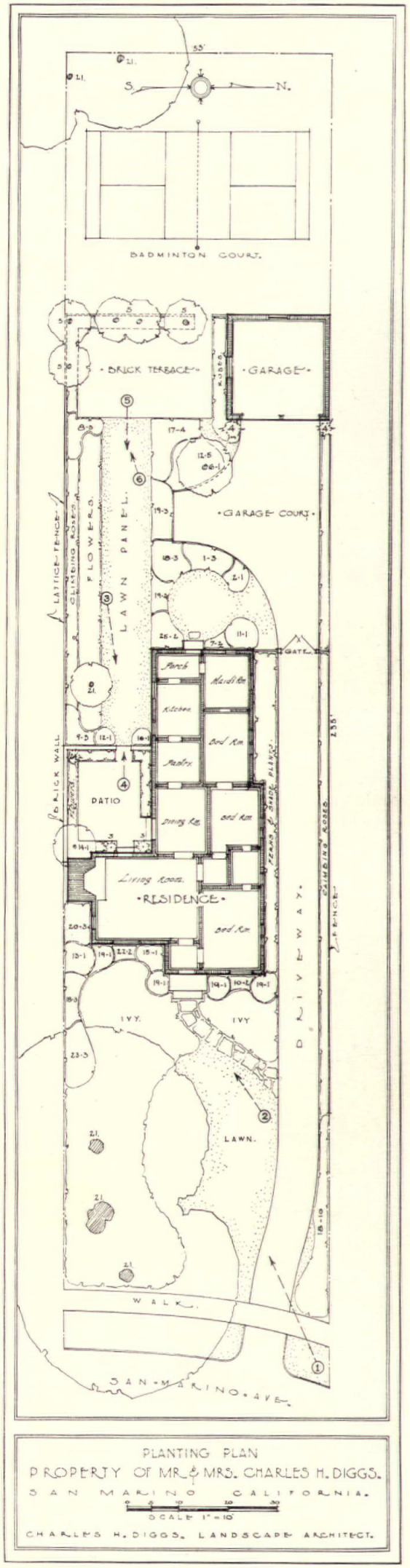
PLANTING LIST

Plant List for California

1. Glossy Abelia—*Abelia grandiflora*
2. Juno Butterflybush—*Buddleia davidi superba*
3. Italian Cypress—*Cupressus sempervirens*
4. Monterey Cypress—*Cupressus macrocarpa*
5. Blue Gum—*Eucalyptus globulus*
6. Flaming Eucalyptus—*Eucalyptus ficifolia*
7. Heath—*Erica blanda*
8. Black-eyed Heath—*Erica melanthera*
9. Darley Heath—*Erica mediterranea*
10. Red Escallonia—*Escallonia rubra*
11. Easter Broom—*Genista racemosa*
12. Chinese Hibiscus—*Hibiscus sinensis*
13. English Holly—*Ilex aquifolium*
14. *Jacaranda*
15. Grecian Bay—*Laurus nobilis*
16. English Laurel—*Laurus cerasus*
17. Oleander—*Nerium*
18. Burning bush—*Pyracantha formosana*
19. Tobira—*Pittosporum tobira*
20. Catalina Cherry—*Prunus integrifolia*
21. California Live Oak—*Quercus agrifolia*
22. Roundleaf Hawthorn—*Raphiolepis ovata*
23. Common Lilac—*Syringa vulgaris*
24. Pyramidal Arborvitae—*Thuja pyramidalis*
25. Lauristinus—*Viburnum tinus*

Substitute List for Northern and Central States

1. Rugosa Rose—*Rosa rugosa*
2. Same, in variety.
3. American Pyramidal Arborvitae—*Thuja occidentalis pyramidalis*
4. Redcedar (Pyramidal form)—*Juniperus virginiana*
5. Lombardy Poplar—*Populus nigra italica*
6. Bolleana Poplar—*Populus bolleana*
7. Garland Spirea—*Spiraea arguta*
8. Bumalda Spirea—*Spiraea bumalda*
9. Vanhouette Spirea—*Spiraea vanhouttei*
10. Max Graf (Bright Pink)—Hybrid Rugosa Rose
11. Siberian Crab—*Malus baccata*
12. Same, in variety
13. Wahoo—*Euonymus atropurpureus*
14. Ailanthus—*Ailanthus glandulosa*
15. Peking Cotoneaster—*Cotoneaster acutifolia*
16. Amur privet—*Ligustrum amurense*
17. Common White Lilac—single—*Syringa vulgaris alba*
18. Winged Euonymus—*Euonymus alatus*
19. Peegee Hydrangea—*Hydrangea paniculata grandiflora*
20. Pin Cherry—*Prunus pennsylvanica*
21. White Oak—*Quercus alba*
22. Prostrate Cotoneaster — *Cotoneaster horizontalis*
23. Same
24. Same
25. Same, in variety.



Modern Furniture of Good Design

WHEN modern furniture was first introduced for present day homes, there was much scoffing and doubting. All that the homemaker could see were cubistic angles, glaring colors, eccentric design, and new woods that she believed would be altogether out of harmony with her present furnishings. She felt that to use these new chairs and tables, she must furnish a room with them alone, discarding all her other decorations. It is true that in those first days, furniture was harshly angular; its corners and cubes blatantly predominant; color was used unrestrainedly; nor was there always good design nor practicality. The furniture, in fact, seemed fashioned in a desperate desire to be different. That phase is passing. We still have unusual design but much of it will be found in harmony with modern living and homes.

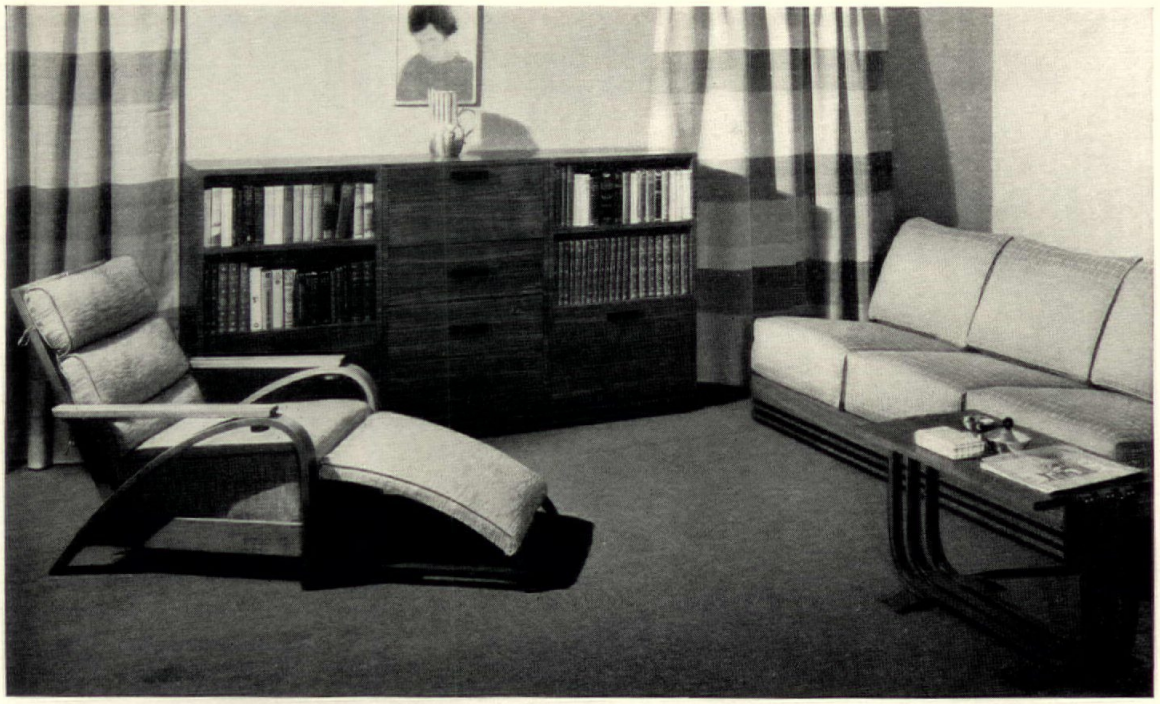
If these styles will be carefully studied, it will be found that they are not so modern after all, since this contemporary furniture is, in truth, but an outgrowth of all the periods of home-furnishing that have gone before, and is therefore but a sort of modern adaptation of old styles to a newer day. In these new chairs and couches and tables we still find odd combinations of woods such as astonished us in those first designs but these woods are now so combined as to become lovely pictures.

We still find unusual colors and fabrics but these when wisely chosen are beautiful, for never in the history of weaving have colors and textiles been as rich and varied as today.

We use color but discriminatingly, and we combine wood and metal, glass and leather, to create beauty, a sense of harmony, and a fine simplicity, as well as durability, so that a few pieces conceived in the modern mood may be fittingly used in rooms furnished in period style, or with rare antiques, or with reproductions of the simple furnishings of early American days. A couch, a chair, a lamp, a coffee table, or a modern bookcase, if wisely chosen, may be used with

For his own apartment, Donald Deskey has designed this interesting furniture, rugs, walls, and lamps. The couch is both wide and deep with bookcase at one end to hold reading lamp and ash tray. All the furniture is of Mexican mahogany, while the unusual walls are of cork insulation board. The mirror is inset in the corkboard without a frame flush with the wall.

by ELLEN D. WANGNER



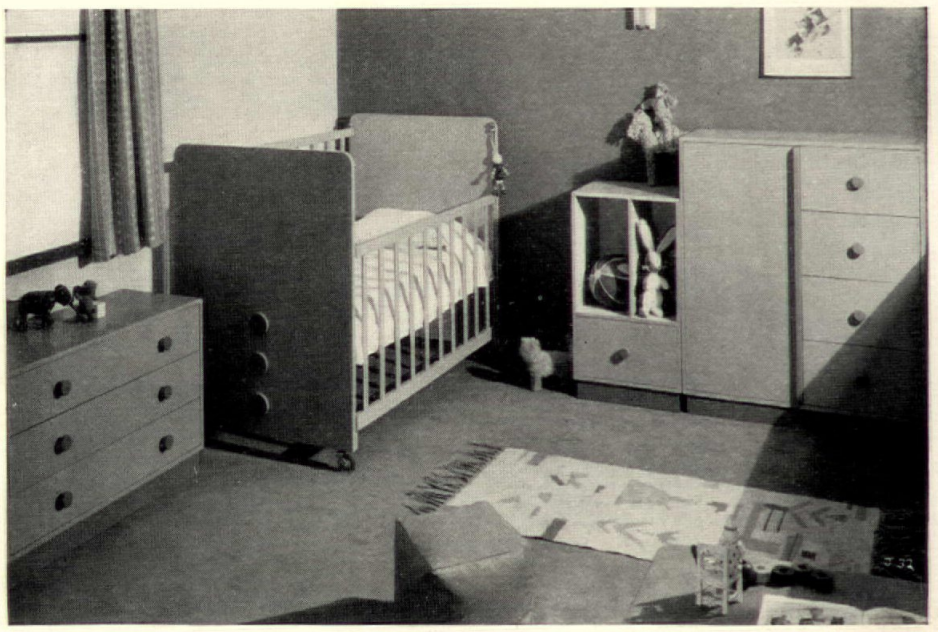
Where space is limited in the small home, the furniture designed by Gilbert Rhodé shown in the photograph at the left and on the opposite page, will give added accommodation. The couch becomes a bed; the bookcase holds both desk and storage space, these being separate units to be used singly if desired. The dining table is also an attractive reading table. These pieces in one room can make of it a living, dining, and sleeping room.

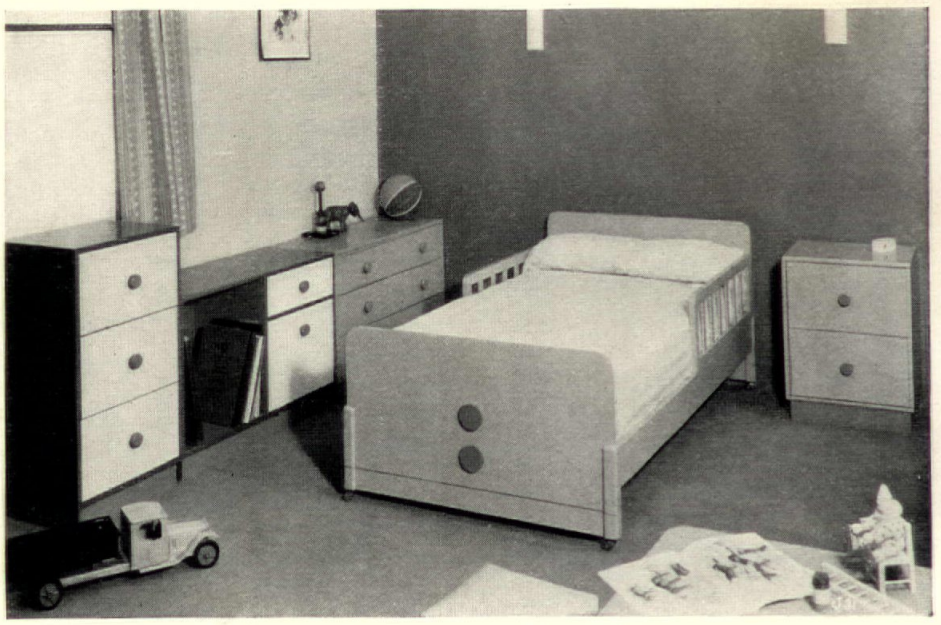
our older pieces and become the means of bringing a delightful feeling of newness to the old room.

Perhaps in no way has the modern craftsman introduced a more pleasing innovation as in the use of metal. Once metal furniture would have suggested only the iron chairs and benches on mid-Victorian lawns. Today it may mean chairs and tables most comfortable and decorative of chromium plated tubular metal. It may mean a low, occasional table of one piece of heavy aluminum with ends turned back against the table to form capacious magazine racks, or it may mean that large sheets of heavy glass are supported by silvery finished metal to form a coffee table or even a dining table. And so well is this metal furniture designed that the names of its creators, Donald Deskey, Robert Locher, Oscar Bach, Walter Von Nessen, Russel Wright, and others bid fair to be as well known to future generations as are Sheraton and Chippendale in this. Metal is used as bands on polished wood in still other pieces, and brass and copper, that once only suggested utilitarian objects, are now made into graceful furnishings combined with wood.

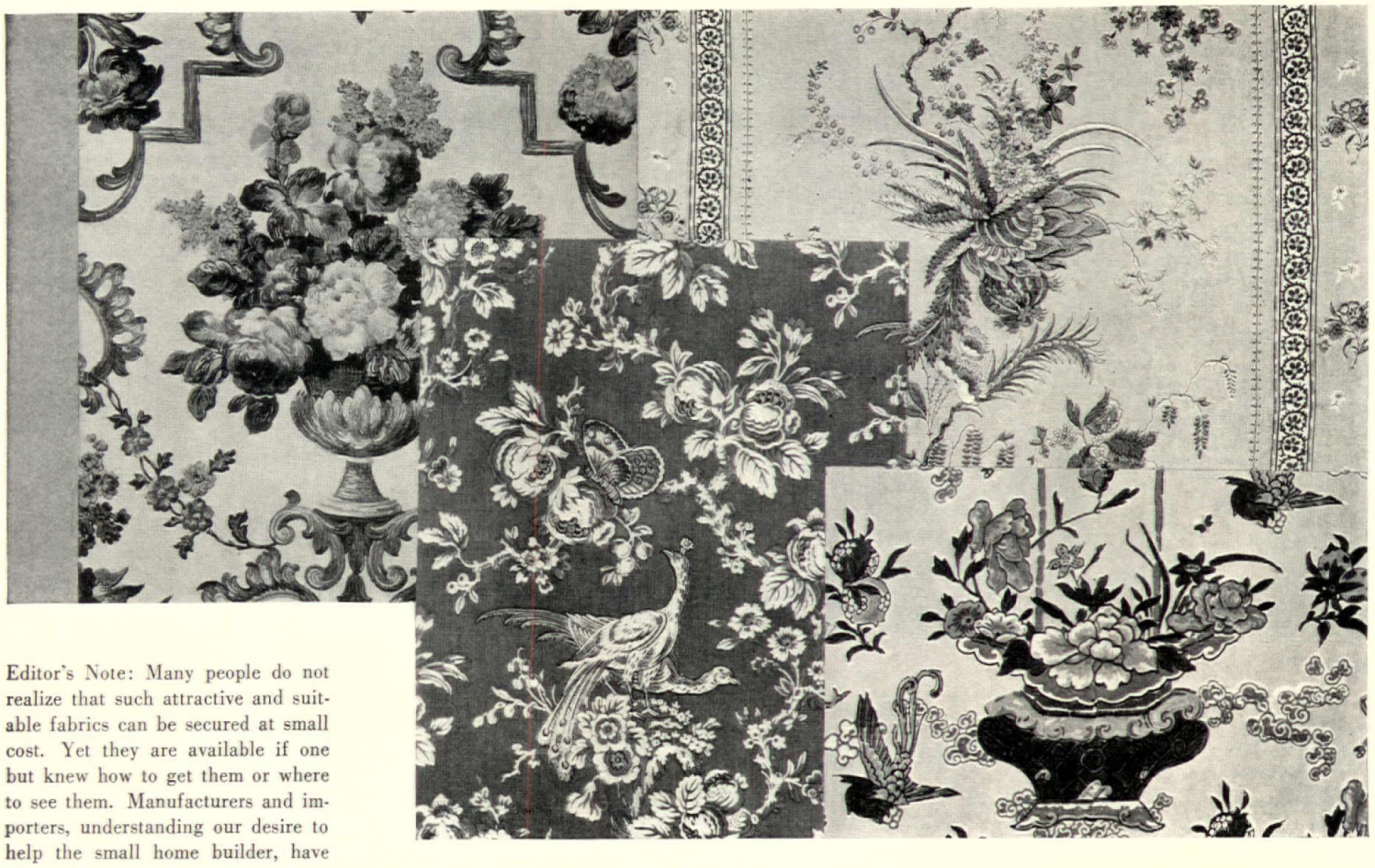
While the modern furniture is rather high in price modern design has also found its way into the simpler, less

[*Continued on page 31*]





The child's furniture shown in these two illustrations, also designed by Gilbert Rhodé, will grow with the child from babyhood to the teens. Scientifically planned, it is both simple and practical. As shown it is finished in two tones of dull blue lacquer, a finish exceedingly easy to clean.



Editor's Note: Many people do not realize that such attractive and suitable fabrics can be secured at small cost. Yet they are available if one but knew how to get them or where to see them. Manufacturers and importers, understanding our desire to help the small home builder, have given us invaluable assistance in making our selections. These materials are all available on the market. More information about them may be secured through an interior decorator or from the manufacturer.

SHOPPING FOR FABRICS

Eighteenth Century Designs

by CHARLOTTE LILIENTHAL

ABOUT fifty years previous to and following the American Revolution, a great deal of sophistication and refinement was evident in the furnishings of the larger houses of the wealthier people, first of the South and later of New England as well. Then Chippendale, Hepplewhite, and Sheraton furniture were at the height of their fashion in this country.

While these styles, especially the lighter weight in scale, are appropriate for the small home of today, the fine imported fabrics used then are too ornate and, besides, still too expensive, not sufficiently durable, and impractical for coal-heated houses in smoky cities. We shall, therefore, select from the fabrics of these periods only those that are less expensive and that are also suitable.

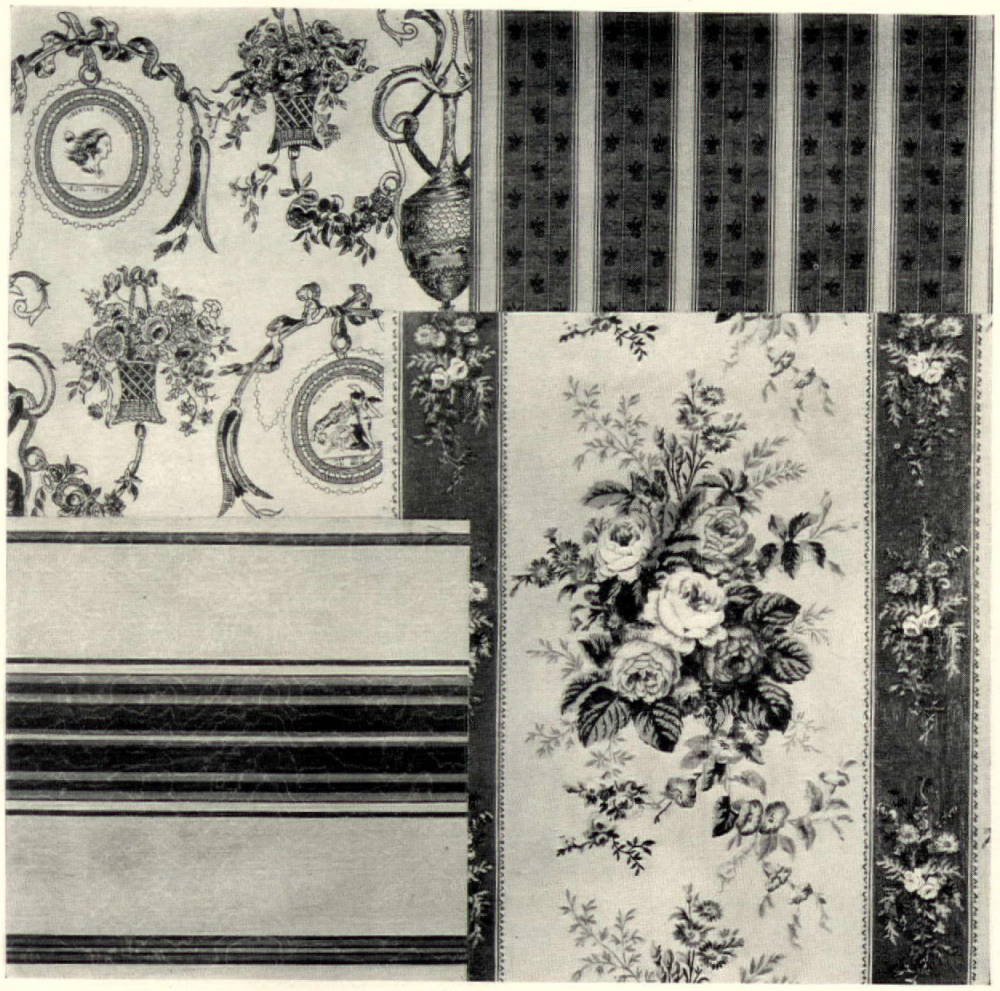
The fabrics shown above are correct for a Chippendale wing chair such as that from the Metropolitan Museum shown on the opposite page, or in a room furnished in simplified Chippendale furniture, of which the horsehair covered chair at the left, from Baker Furniture Factories, is an example. The vase design above and the Chinese Chippendale reproduction, in the lower right-hand corner are both from Lehman-Connor, while the bird design in the center and the upper right-hand striped linen reproduction are from Schumacher.

When the simplified American Chippendale furniture is used in small homes, cretonne, chintz, velour, haircloth, and possibly leather or linen are the choice in period textiles. It is correct, however, to use the toiles, either American or French Provincial. We must remember that our forefathers were sailors and merchantmen and brought to their wives in their clipper ships many treasures from foreign lands, which found place in their homes. By association we now see fitness in their use, but Colonial dames, for we are at the moment discussing the style called also Late Colonial, did little pondering, no doubt, as to that. They were glad for these touches which softened the austerity of their homes. Just so we, today, feel the relief that the use of toiles gives to our homes when adapted from the early American. We are, after all, no longer very puritanical.

On a Chippendale wing chair, in the Haverill bedroom in the Metropolitan Museum in New York, as seen in the illustration, is a linen toile depicting Franklin and Washington in a scene called the Apotheosis of Franklin. Though from England, it gives authority for using toile. It has been reproduced.

We no longer demand a *slavish* following of period in the matter of period decoration, but in upholstering a strictly period chair for instance, it is important that one know the period textile for covering that chair and, if possible, to use it. Never, on the other hand, have people been so interested in period. For draperies it is imperative to use at least the kind and color of fabric that best express the feeling of the period.

For Chippendale wing chairs, then, use permanent or slip covers—the latter called then "china cases," of toile, of glazed



The fabrics shown on this page are usable with a Hepplewhite or Sheraton bed, such as the New England Sheraton illustrated below, now in the Metropolitan Museum. The striped glazed chintz, from Stroheim and Romann, in the lower right-hand corner is a Hepplewhite reproduction. Above it is an inexpensive, not too ornate, true Louis XVI cotton brocade stripe, from Lehman-Connor, usable with these periods, as permanent upholstery or as slip covers.

Metropolitan Museum

Metropolitan Museum

Baron de Oberkampf, the famous textile printer of Jouy, used the Lafayette medal struck in 1782 as a design for this popular toile known as the Lafayette, illustrated in the upper left-hand corner. It is still seen in some of the old French chateaux and in many museums. Now the fabric, a light-weight linen, is within the reach of a small home dweller and is sunfast and tubfast. It is printed in red, blue, green, sepia, violet, or black on peach, helio, green, black or natural colored grounds. Below it is an adaptable French moiré, usable for bedspreads, curtains, and upholstery. Vertical stripes of dull gold, deep blue, two tones of lavender, blue-green and walnut color combine interestingly. Both designs are Witchin Fabrics.

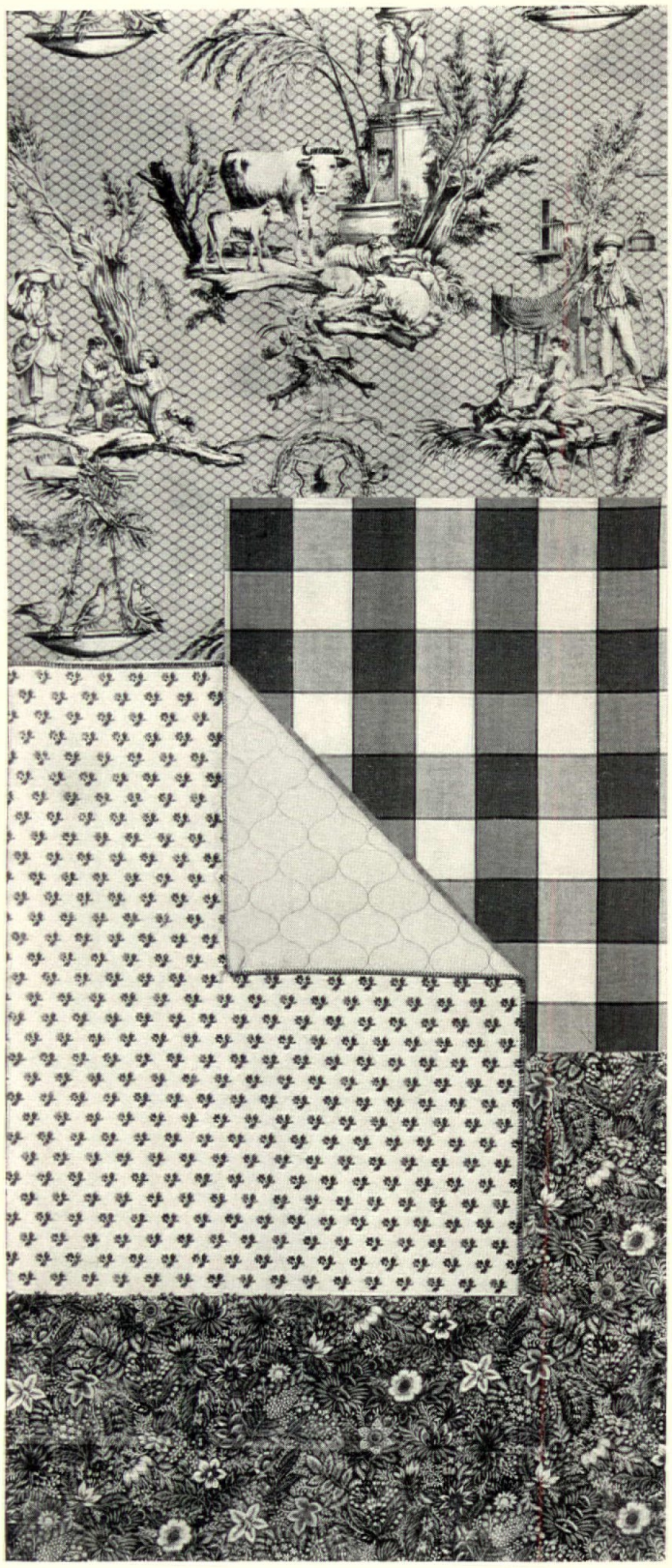
chintz with Chinese, or rather pseudo-Chinese, designs characteristic of the day of Chippendale, and of chintz of East Indian inspiration. The popularity of the last still continued.

"The formation of the designs of chintzes has changed considerably by this time and we no longer find the intertwining serpentine form as in the Queen Anne chintzes. The flowers and objects to be printed are now massed together and represent little disjointed islands floating in mid-air. By this distinctive feature they may be easily recognized," also by their buff grounds.

Golden pheasants, peacocks, and other exotic birds; palm trees, carnations, prunus flowers, tree peonies, magnolias; Chinese vases, rococo shells, etc., were the motives inspired by Chinese porcelains and paintings of the period. Those who know old Chelsea and Worcester porcelain recognize the same pheasants and peacocks.

"A chintz in the Gothic manner differs slightly from the other in that the island formation is combined with serpentine foliage. Quaintness and delicacy of detail outweighed the greater consideration of line and proportion."

In selecting Chippendale chintz, several considerations enter in to make the selection difficult. Our knowledge of Chinese art is so much greater now that the Chinese taste and drawing of that day does not appeal so strongly as then, but Chinese art harmonizes well with early American things. Moreover, the disconnected drawing of Chippendale chintz is not especially good designing. The exotic bird patterns are likely to be the best.



Fabrics suitable for use in French provincial rooms show a wide variety of designs. The upholstery chintz, from Schumacher, with its corner turned back to show its wadding and quilting in imitation of the French petticoats, may be used for pads for the two French provincial chairs from the Baker Furniture Factories shown on this page. The bottom fabric, from Lehman-Connor, also usable as chair pads, is a reproduction of a design on an old Normandy petticoat.

The Witchin Fabric shown at the top of the page is a typical pastoral toile of Huet usable for upholstering a bergere or for curtains. The Normandy block print from Schumacher, which may be had in blue and white, has a quaint and correct appeal for upholstering an occasional arm chair and for slip-covers, bedspreads, curtains, cushions, and especially table cloths and napkins in a French Provincial room.

For upholstering Chippendale chairs, a better choice, possibly, might result in the popular "Saxon blue, green, yellow, and scarlet furniture checks," advertised then, or still better, the type of fabrics we call today Georgian, the work of other designers of the day. We recognize them by their heavy bouquets of large, voluptuous flowers drawn in the manner of Grinling Gibbons wood carvings. Their more or less set pattern makes them good for applying one motif on the back of the chair and the same on the seat if the chair, and the room also, are sufficiently large. It is common to think of Grinling Gibbons, this woodcarver, as being of the Seventeenth Century, but he was of the Eighteenth also.

Leather, especially red Morocco fastened on with brass nails set close along the lower edge of the seat and other edges was also characteristic, and is good for a man's chair since leather does not wrinkle his clothes and red will take his eye.

The Chippendale chairs reproduced today for the small home dining room have either the correct velour, which is good on such chairs in even a small home, or checked horsehair in blue, black, and green, and plain horsehair in blue, black, and purple. Some antique Chippendale chairs are covered with horsehair enlivened with wool needlework.

When master bedrooms are of house depth, the canopied bed (field or flat tester), revived by Chippendale, can be used in the small home. To drape such a bed, toile in blue and white, red and white, or purple and white, printed linen, English or East Indian chintz, checked and striped linen, and silk poplin are of the period.

For the valance, bedspread, and a flat piece of the fabric above the head board, use the same material. Scallop the valance and bedspread. Hang a split pair of curtains at the head board and a pair at each side of the two posts at the foot from inside the cornice. However, one pair is sufficiently decorative.

Draped four posts appeal to us aesthetically, but, at the same time, repel us because of their dust-catching propensity and their shutting out of air. Simple draping and the use of washable fabrics or glazed chintz are, therefore, more important than historical accuracy. Fringe and tassel trimming are also correct though somewhat fussy from our point of view. Chippendale always used the tightly-rolled bolster. The counterpane may be adapted as now, however, to tuck under the front edge of the pillows and then over in bolster effect for this period and for all succeeding periods.

A change has come over the color of Eighteenth Century fabrics as compared with Seventeenth. They are now in soft tones, seldom in the bright hues of the early period. Crimson still is in use, but corn yellow, turquoise blue, pale blue, plum, brown, tan, and green are the more subtle [*Continued on page 32*]

Houses of Stage Scenery

Where Quaintness is Indispensable and the Appearance of Antiquity at a Premium

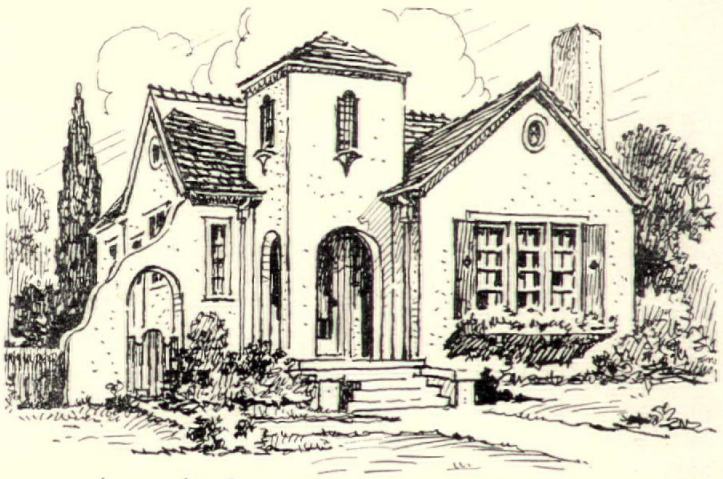
by H. VANDERVOORT WALSH

A mild variation of the toboggan-slide roof.

DO YOU get very sentimental over the idea of having your own home? If you do, you are like thousands of other Americans. To build the home of their dreams is the ambition of most newly married couples. Popular songs are written about love-nests and a cottage-for-two. Pictures entitled "the old homestead" usually show a quaint, tumbled-down house, reflected in a malarial pool of water, damply shaded by giant, overhanging trees, and a very sentimental old couple on the doorstep. If an editor of a magazine wants to stir up interest in homes, he publishes photographs of Colonial houses or English farm houses, which have gathered about them the romance of many generations and the charm of age.

If you were asked to illustrate the mental image that came to your mind when the word home was mentioned, what kind of a house would you draw? I think I can answer this for you. You would not be able to draw anything, for your dream house would be a mixture of all kinds of fleeting impressions of old oaken-buckets, garden gates, crimson ramblers, cozy window seats, big open fireplaces, moss-covered and rolling roofs, vague shadows of big chimneys sending peaceful streams of blue smoke up into the still air, fences and flowers, children playing with puppies and a gray-haired, kindly woman knitting on a shaded porch. Beauty in the home is so intimately linked up with the life and the people of bygone days and stories and dreams, that we can hardly ever build the houses of our imagination. A new house does not seem to have these qualities which stir our emotions.

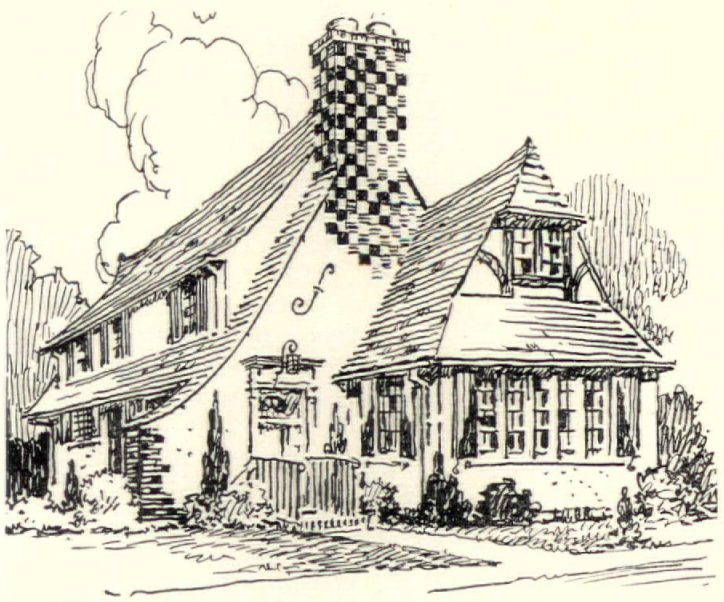
No wonder, then, in an age when all life is running like a machine, when noises of engines rush past us on every street, when efficiency and labor-saving devices are the watchword of



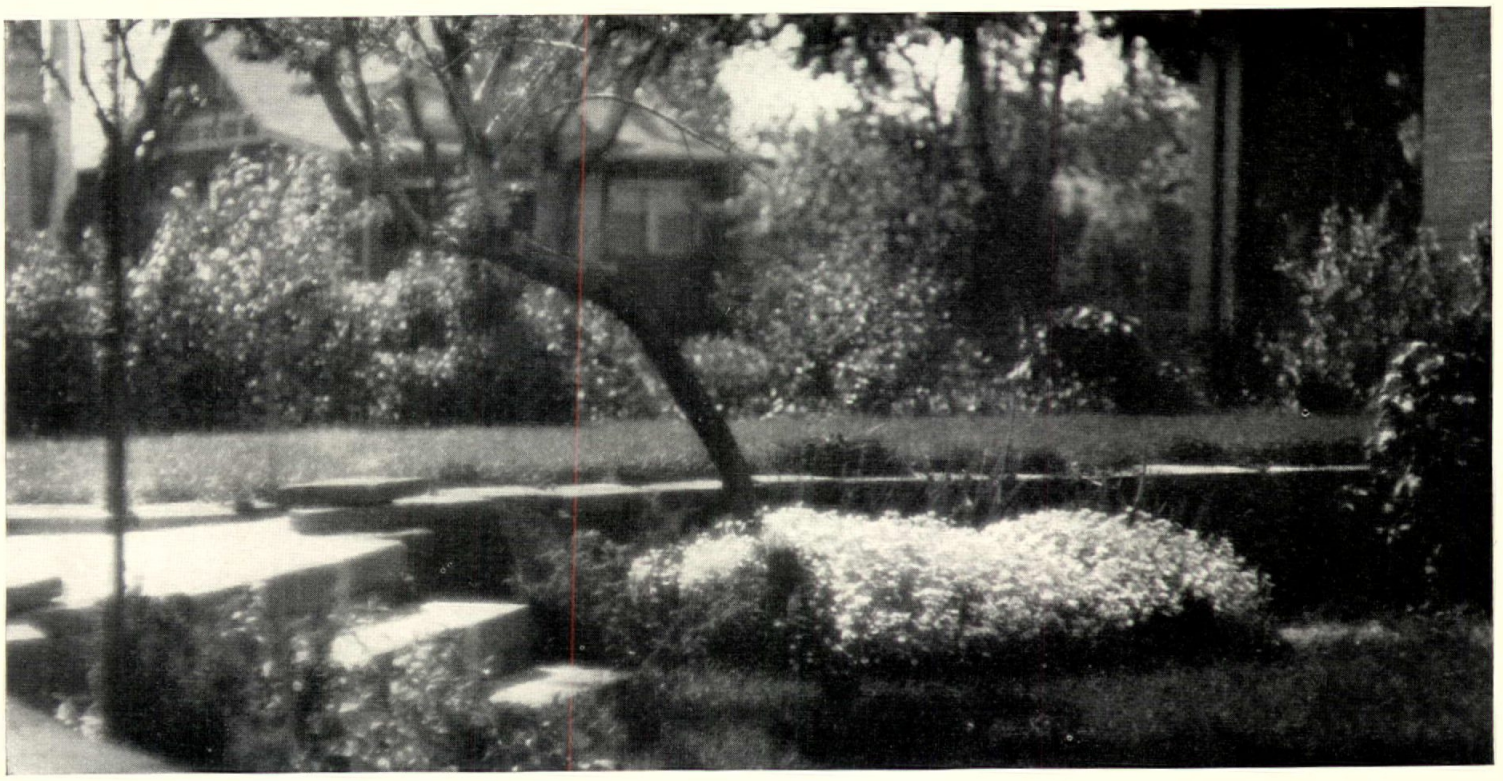
A tower for the owner and a gate for the milkman.

our working days, that we have these dream images of an ideal home intensified. What a relief from the world it would be to crawl into a home away from things made by machines, away from the noises, away from the dry and arid air of factories and cities into the sweet, damp air of gardens and vines. We long to recover that poise and calm of the home which belonged to the generations before us. As we look out over the city from our tenements, and smell the green earth in a nearby park, fresh with spring vigor, we are seized by a desire to revolt from the cogs of the wheels that make us turn over and over our monotonous existence. Every spring the hope of building a little home which will be the embodiment of our dreams creeps into the hearts of the city's millions.

This tremendous urge to get away from the realities of life has brought about a strange period in our domestic architecture. It is a make-believe period. We seem to want to live in dream houses, in quaint, old fashioned houses, and in fairy castles. In the working parts of our homes we demand practicality, but we try to clothe them with a veil of unreality. We like houses which appear to be hundreds of years old, for they seem to have traditions and romance in them. Magazines which publish soft and amazingly flattering photographs of picturesque but modern houses lead us [*Continued on page 30*]



Gingerbread architecture. Where can the fireplace be?



DEEP CARPETS - *For Places Where Upkeep of Grass is Difficult*

by ARTHUR HAWTHORNE CARHART, *Landscape Architect*

THIS is a discussion of unsheared earth rugs. If you are not interested you can turn at once to the next page. But if there is a place on your home grounds where a deep, thick, unmowed carpet would just fit into the planting scheme, you'll be reading on.

There are a few dozen places where ground covers are the very thing for planting. I've wondered why it is that so many people accept the orthodox, hard-to-mow, hard-to-establish, blue grass terrace bank. It is the usual thing. It gets somewhat monotonous when seen throughout a whole block. A bank is a bully place to turn loose a bunch of ground covers and allow them to fight out the battle, while you escape the necessity of pushing a mower up and down the slope, of clipping off the edge of the terrace, and of a dozen other things that come along in the usual life of the grass-faced yard slope.

There are other places where the ground covers will fit in exactly. The shady place, where even red top will not grow, can be matted down with periwinkle *(Vinca minow)*, or if you do not object to some height for such a carpet, the Japanese splurge *(Pachysandra terminalis)* is a good plant. Even low ferns can be used to advantage in such locations. And where it is reasonably hardy the English ivy *(Hedra helix)* will cover the ground with an evergreen mat.

Another thick coated fellow for the shade is *Asperula odorata* with a common name of woodruff. Eight or nine inches is its height. It blooms snowy white in May, and is very fine textured. Had you ever thought of merely matting in common violets in the shady places? This could be done especially in the great basin of the Mississippi. I can remember old river bottoms of Iowa before the drainage craze destroyed much of her native river landscape, where violets covered literally acres of woodlands. The deep, acid leaf mold mixed with soil and a bit of sand with almost full shade gave exactly the environment needed to produce vast tree-canopied fields of violets.

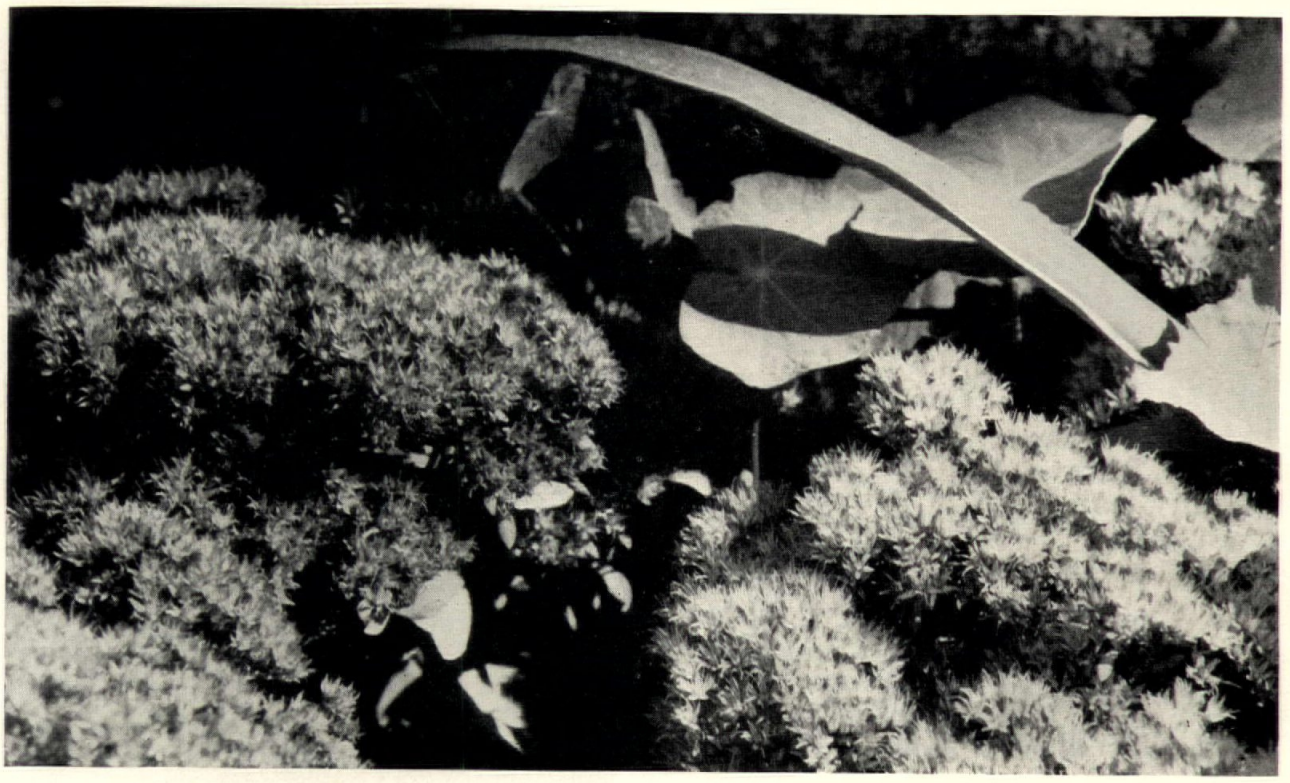
May I point out here that usually the shade growers like acid soil. That is natural, for their environment is old rotted organic matter. If your soil is heavy and alkaline, as it is in my own garden, you will have to mix in sand, some fiber or humus, such as peat or old rotted sods, and even then perhaps to add aluminum sulfate to be certain the soil is on the acid side.

And here is another general point to be noted while we pause in our discussion of actual materials. Usually the ground covers are distinctly fibrous-rooted in their growth habits. That means that when you plant them you will have to make the soil so very open and crumbly that you can spread the roots, separate them a bit so each will find its place in its own soil, firm the soil, and then wet them in. After that you'll have to check up by carefully lifting the overhanging foliage to peek and see if roots are exposed after the watering. With a thick mat of fibrous roots it is almost impossible to get just the ideal spreading of the hairy rootlets and the proper sifting of soil around them.

Actual contact with this problem has warned me. Planting *Phlox subulata* in my own garden and *Dianthus alwoodii* in another garden, and finding their roots not too well covered after the watering, converted me to hand planting, hand firming, hand watering of these little low-growing, bushy-rooted fellows, and to hand checking each plant. But here is another point. These fibrous roots are the very thing that knit the soil of a bank together and defy the rowdiest thunderstorm to wash out little gullies once the minute feeder rootlets have clasped soil particles in their fingers.

I have a bank on the north side of my home grounds. It is bordered by a side-

Where is the July issue? There is an important announcement about this on page 1. Please do not fail to read it. It tells about the missing July number. We take you into our confidence with complete certainty that you will approve and that your co-operation is fully assured.



walk. The drop is about three feet and it is steep. The soil is clay. It is full shade and partial sun. Let me tell you something about it.

In the partial sun the Chinese matrimony vine *(Lycium Chinensis)* and wild prairie rose *(Rosa setigera)* flourish. Both make a tangled brushy sort of cover at some points nearly two feet deep. But they prevent some of the youngsters of the neighborhood from sliding up and down at the point where they might otherwise put pretty hard usage on the bank. In the shade at one point, I planted bittersweet *(Celastrus scandens)*. It had not done well. Why? I think it is because I did not make the soil distinctly acid. Now two other plants are fighting it out with the bittersweet to see which will have the space I had allotted to it. These two that would usurp the bittersweet's domain are one of the vine honeysuckles *(Lonicera sempervirens)* and snow-in-summer *(Cerastium tomentosum)*.

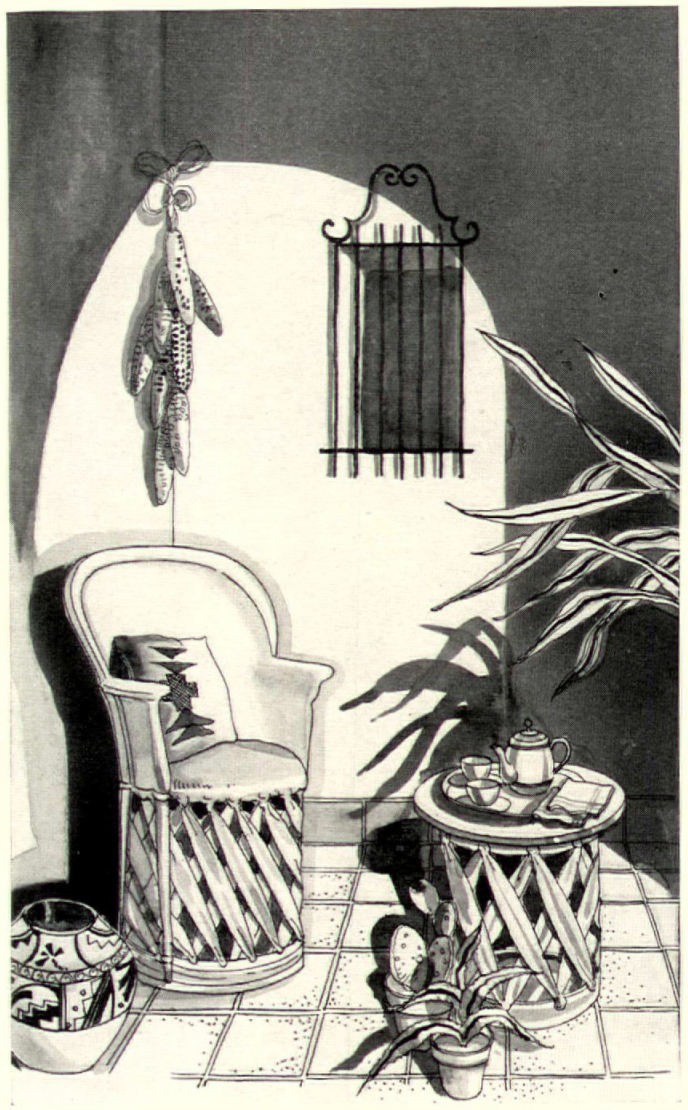
If I were to select one trim, militant, ground cover to recommend to anyone it would be this *Cerastium*. It grows in full shade on that north bank where it is fighting over the land of the bittersweet. And it grows terrifically in the most exposed sunny position on the south side of the house. The leaf is silver-gray green, it mats about four inches deep, it can be walked and tramped on, yet in a few days it will be fresh and cocky, and when blooming time comes it is a snowbank of white bloom. This is in June. Because it runs with stolons under the ground and because it has seeded in

[*Continued on page 28*]

Snow-in-Summer, shown on page 12, will grow in full shade as well as in sunshine. It can be walked on, and yet in a day or two it will be as fresh as ever. Stonecrop, shown at the top of this page, will flourish in hot, dry, rather sterile soil, while phlox, shown below, takes to rocky slopes, and steep banks where one would not think of going with a lawn mower.

CHARM FOR GARDENS, PORCHES, LAWNS

by ADELE WYMAN



THERE are many things that can be done about the house, at little cost, that will mean a richer summer. An awning where the lack was noticed last year, a gleaming white wood bench under the gnarled old tree that spreads its shadows far, a deck chair on the tiny porch that "gets a breeze,"—such adornments more than repay their cost in the bliss they bring when one has leisure for a book and a tall lemonade.

But ventures thought of need to be begun while the summer is young, for blue-skied days bring crowded hours and urges to other things besides "fixing up." If you want to make new hangings for the sunporch or new pillows for the veranda, don't wait until the heat of August beats down, but buy your bonnie plaids and cheery stripes right now. If the sunroom is to be partially or completely refurnished, there is more incentive to shop during the earlier weeks.

New woven davenports and chairs on simpler lines than brought out by other seasons, are built for the greatest ease this season, with deep seats and backs raked just enough for comfort. They have no extra flares and frills but are modern in their clean-cut lines. Coverings of sleek waterproofed materials are colorful in clear single tones—or in plaids that may joyously combine red and yellow, orange and green, or shades of a color, nice to live with in natural weaves or when painted brilliantly. And one may mix, if one chooses carefully, pieces of closely-woven seagrass with rattan, for instance.

For an open porch where rain may beat in, there are summer furniture selections that excel over others. Old hickory is recommended—"old" hickory with a new smartness this season. It did not use to be padded for ease, but was left as rugged and as rigid as it came from the woods. Now we find it padded with such fitting and fashionable stuffs as homespuns and rag-rug weaves, delightful for rustic settings. There are pieces, too, that combine hickory and rattan in less rustic versions that have a homely, friendly air about them.

If your favorite spot for "summer sitting" happens to be just a small patch of grass or a little porch—you may see virtues in a certain type of metal furniture. Small and light in line, it combines seats of wooden slats curved for comfort, with metal bracings and metal backs. The metal is painted cheery red, vibrant green, or yellow. The chairs fold for easy winter storing.

There are dozens of possibilities in little metal tables to go with chairs and settees of this variety. You know, because you have seen them; but you may not yet have come across the small rectangular table with glass top through which one may see plants that are potted underneath.

With this type of furniture, the common garden variety of deck chair is entirely at home. And if the one you have lolled in during other summers is the worse for wear, you should see its much improved successors with their sunshades, their footrests, and what not all. This year they cost so little.

But if you are spending more, there is cane furniture to reckon with. In its group this season are Mexican imports that are especially nice in their combination of treated pigskin and cane. The pieces are singularly comfortable and lend themselves to pleasant accessorying with Mexican potteries and kindred articles.

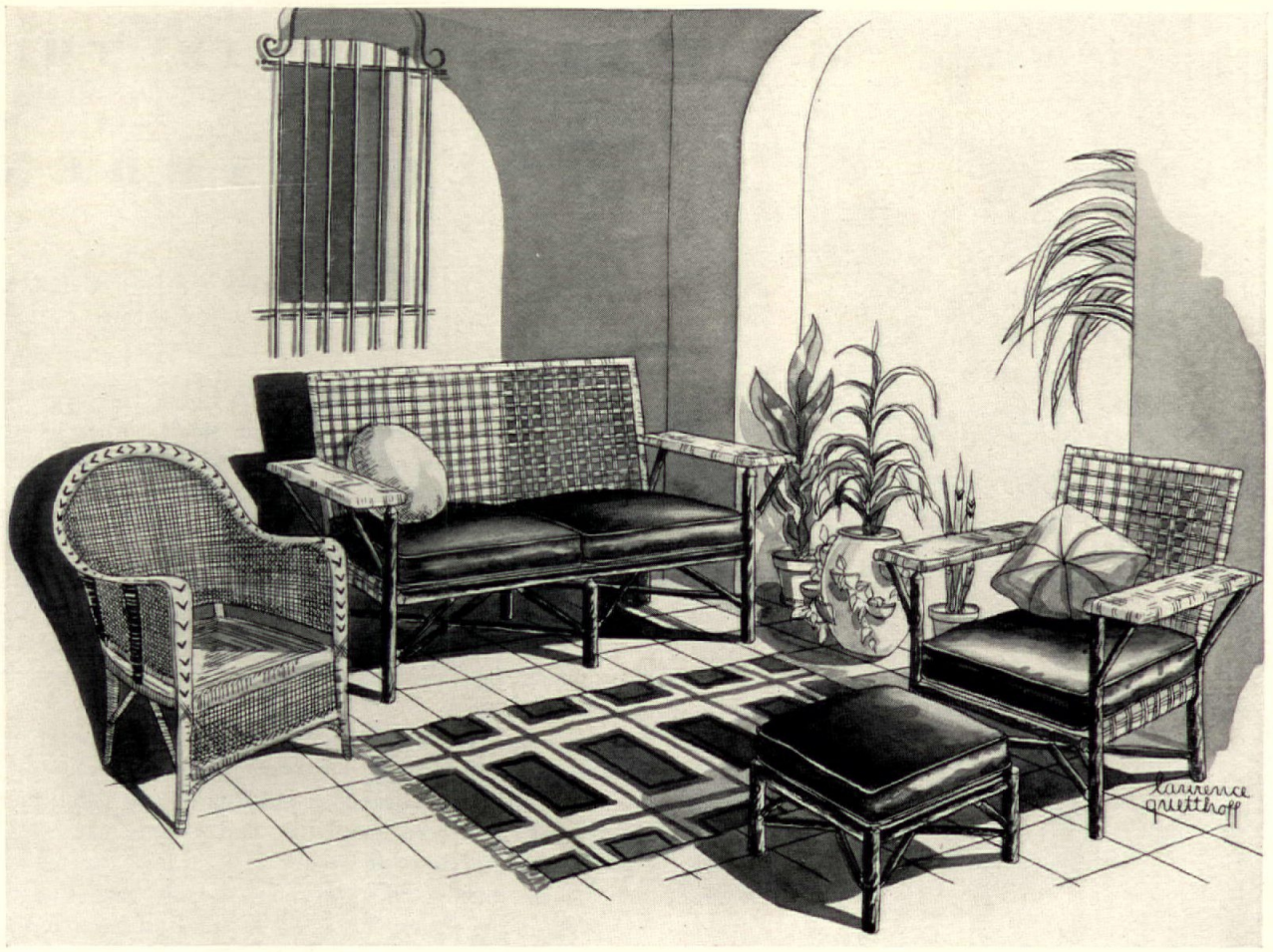
If you like to have your yard or garden more "decorated" than "furnished," stiffer chairs and tables of varnished arborvitae or of teakwood deserve a look-in. They have a certain amount of comfort to offer, too, though they major in pure decorativeness. Benches simulating the classic elegance of marble garden settees may often be discovered to be of wood lavishly coated with white paint and most invitingly priced.

Inspired things may be done with floors to enhance the setting for new or old summer furnishings. Small cotton rugs can and should be colorful rather than commonplace. They come in bold, cheery plaids this season.

Porch floors may be painted, and not necessarily in coats of drab gray—but in blue, brick red, rich green. Such accents give vitality to schemes. And there is a smart thought in painting woodwork to match floors.

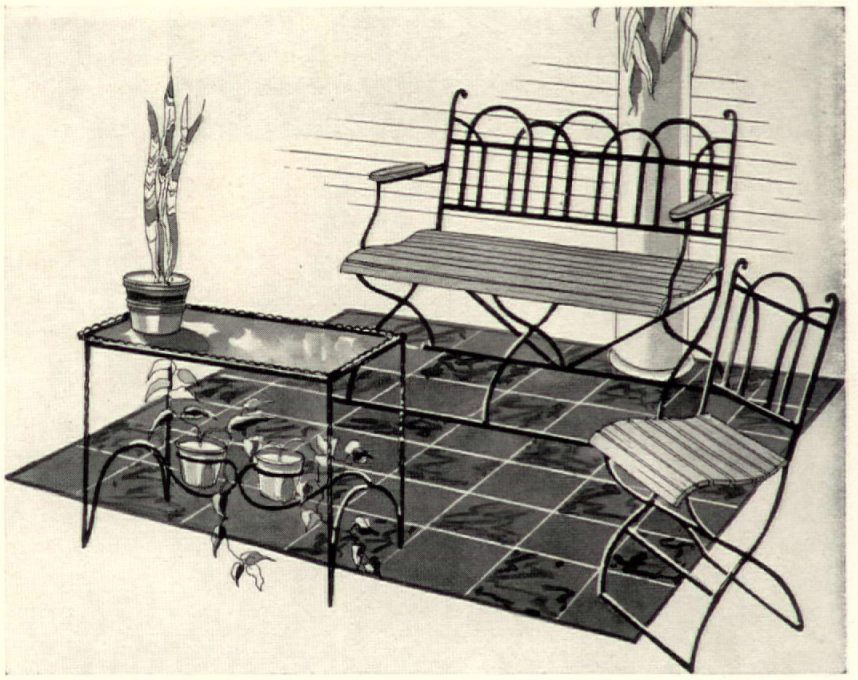
For other schemes, sunporch shades may be made of oilcloth; plain-toned, leaf-patterned or plaided, for more interesting decorative effect.

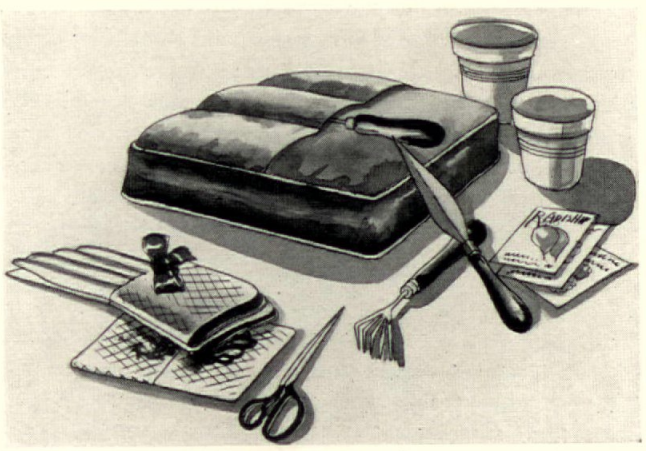
Flower pots standing in a prim row may be lacquered shining black, turquoise blue, or chalk white; the flowers in them, by their color, providing the choicest note of accent.



In sunshine and shadow, illustration above, on a picturesque piazza, a comfortable chair of peel cane groups with a settee and lounge combining rattan and hickory. Bright red cushions on the latter are removable and resistant to sun, rain, and dust.

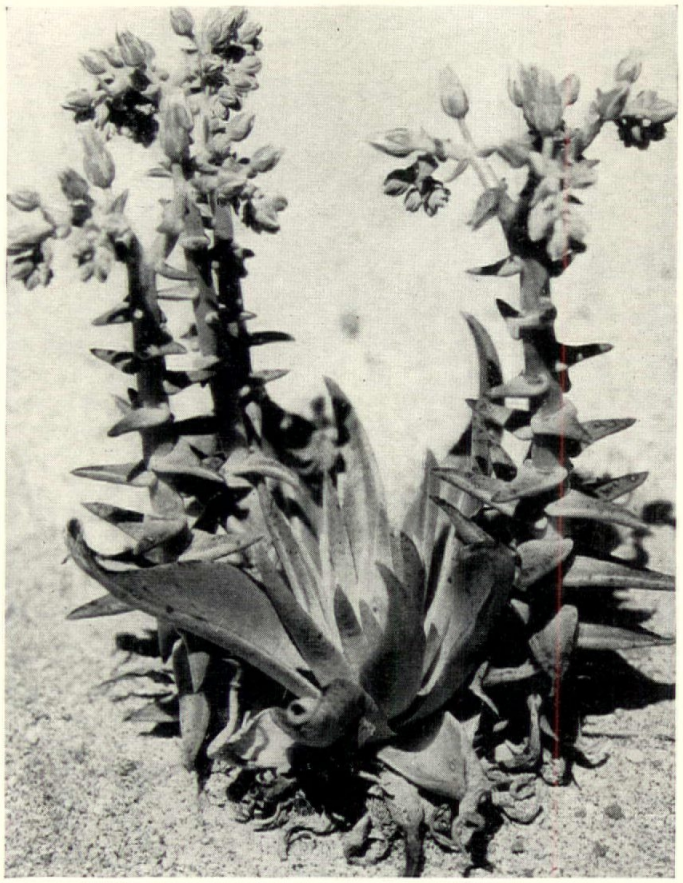
Pigskin coverings distinguish these Mexican imports, shown on the opposite page, an hourglass chair and tabouret of durable cane. Cacti, dried corn swags, potteries, and iron work complete a suitable setting. Color, the cheapest means to charm, is used to the utmost this year, both outside the house and in.





Oddments for making work in the garden more agreeable include heavy kid gloves with chintz cuffs, a painted raffia envelope, and a permatex pillow with pockets for tools.

Small and light in line, the chair and settee shown above in this grouping have wooden slat seats for better comfort. Backs and bracings of metal are painted red. The metal table has a glass top, through which may be seen flower pots below.



HOT ROCKS IN THE SUMMER GARDEN

by ANDERSON McCULLY

WITH our intense American summers, there are very few gardens that have not at least one small corner where plants are prone to shrivel and depart with the reflected heat of summer's high tide. The supposedly cool stones in these exposed places of the rock garden seem fully as capable of frying our dainty alpine plants as do the heated campfire stones that cook our vaunted eggs. But even though the more usual plants disdain our offerings, we need not despair. Nature herself does not confine her gardens to cool moist spots, and often paints the baked-out lands with the most gorgeous colorings on her palette.

If we will watch for those plants with moisture reserve in their fleshy leaves, we can turn our spot of desolation into one of glorified variety. For a backbone planting here we shall find that in northern gardens sempervivums and sedums take largely the place of the cacti of the south. There are some tender exceptions among them, and a very few sedums that cling to cool, wet rocks in the shade; but as a class the sun never burns too hot to please them. They have also the fortitude if given good drainage to withstand the most bitter winters with a few Mexican and tropical exceptions.

Of even greater interest is a little known borderland group that with some forethought for winter hardihood may be used with greater freedom in the north than we have hitherto realized—haworthia, gasteria, dudleya, echeveria, crassula, and the many varieties of mesembryanthemums. They are extremely interesting plants, happy in the hot rocks, and fortunately upon our market. I was amazed recently to find one amateur with two large outdoor gardens of these in my own wet, foggy, and drizzling winter climate (Seattle), where a silver freeze or heavy fall of snow will alternate with mild days that seem like late spring. Winter daylight too is very short, for we are a long way north, everything in fact that a desert succulent should not like, and his town and country gardens were both happy, while the partial winter protection for such as needed it was not too much for his own unaided spare moments. The majority of these do not need great amounts of soil, and a few in plunged pots that were invisible beneath the stone mulch in the garden, later added charm to the winter living room. Where this is not desirable, a frame is often sufficient protection.

The main planting of any garden is usually far more satisfactory if made up of plants hardy to the region. The sempervivums are commonly upon our market in some two dozen types, though there are about sixty species in scattered cultivation. Their former use for carpet bedding has placed them in the neglected list; but one has only to see the exquisite colorings that the rosettes take among the hot stones to issue a most pressing invitation to the rock garden. Stones are a natural setting for them, and bring out the fine textures of their forms,

The illustration at the top of the page is of one of two dozen or more types of sempervivum (houseleek). Stones are a natural setting for them, and bring out the fine texture of their forms. Below is *Cotyledon pulverulenta*, suitable for southern gardens or for plunged pots in the north.

which are decorative at all times in a rock setting, even without the blooms. Their Latin name is literally Liveforever. A fairly rich sandy loam makes a good soil for them. Once started they shift well for themselves, except for an occasional division of older masses when they begin to die from the center.

The roof houseleek *(Sempervivum tectorum)* clambers over European housetops. It is of the larger sized group, making dense rosettes three or four inches in diameter. These are light green with bronzy leaf tips, sometimes tinged with pink. The flowers are pale red, and carried on stems about one foot high. While this name is given as synonymous with *S. purpurascens*, that known to the trade as such in California is a very different shrubby plant with deep reddish purple rosettes. I have seen it there as a bushy shrub two or three feet in height, stout branches springing from the rosettes to bear yet others aloft, and carrying in profusion striking trusses of deep yellow flowers.

There are a number in this group of shrubby form, often with large rosettes as much as one foot across. The individual leaves are decidedly spatulate, and the bloom borne in panicles of yellow to pale straw color. They are useful where a large plant is needed, but less striking than *S. purpurascens*. *S. spathulatum* and a hybrid of *S. tabulaeforme*, both from the Canary Islands, are most often offered.

Sempervivum wulfeni is of the medium size group, and bears sea-green rosettes of one and one-half to two inches in diameter. The sprayed head of light-yellow, purple-eyed blooms is carried on a stout ten-inch stem.

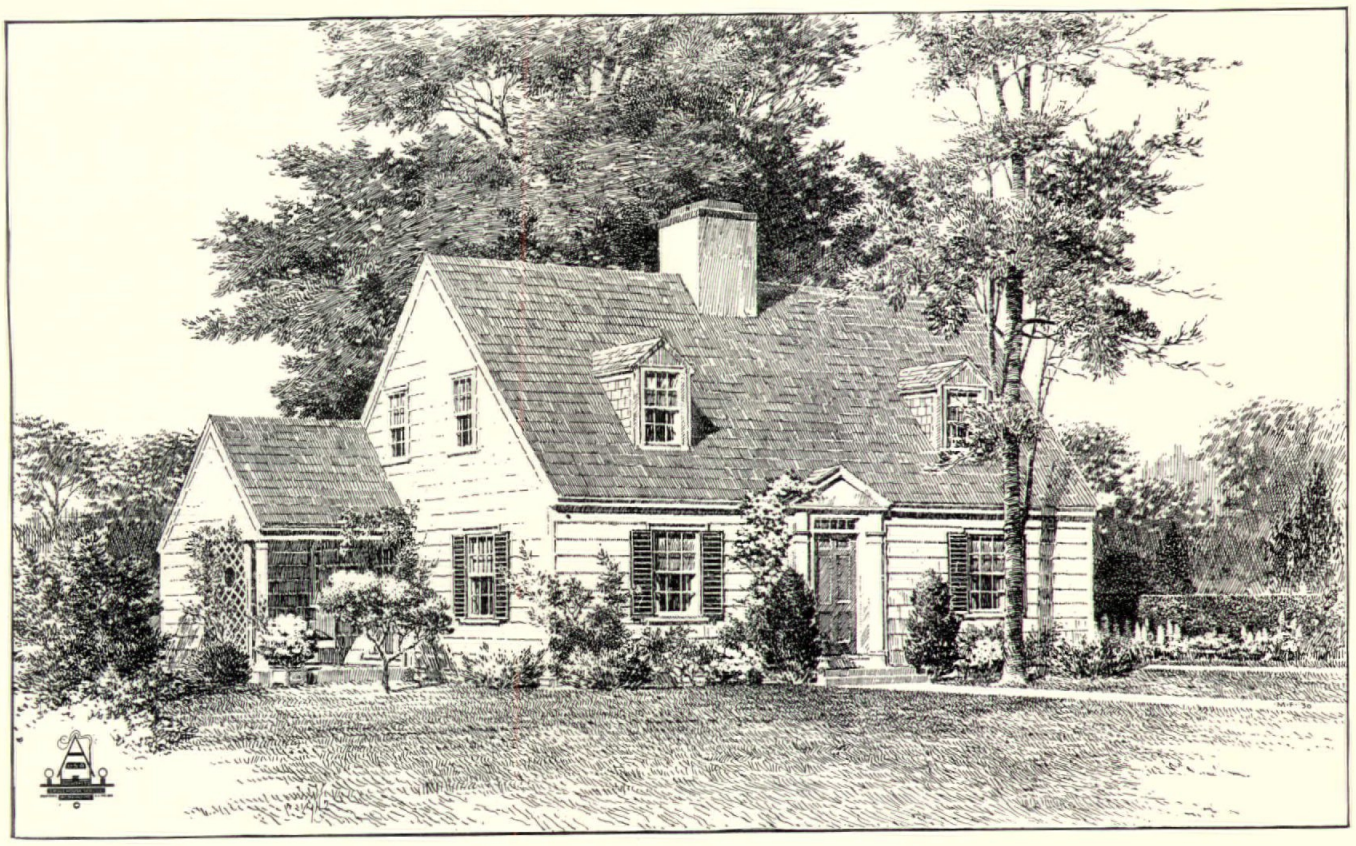
Sempervivum montanum is one of the best known of the medium-sized group, but likes a slightly cooler position than most houseleeks. This forms close mats of dull green rosettes about the same size as the preceding. The rose flowers are carried on stalks of six inches or so. *S. funcki* of similar size is notable for its coloring, the rosettes being a brilliant emerald green, and the flowers bright red-purple to pink. The fringed houseleek *(S. fimbriatum)* makes a good companion to these, with its looser rosettes from one to one and one-half inches across, and brighter pink flowers with broader petals.

When we come to the smaller rosetted group, the spiderweb houseleek *(S. arachnoideum)* of course stands out conspicuously, with its tiny rosettes one-half to three-fourths of an inch across. It seems to be the sun that forms the spidery webs on this, for the hotter the home, the more densely do these white threads grow. The three or four-inch stalks carry flower sprays of brilliant deep rose, shaded and marked with ruby. *S. doellianum* is a pale green, less woolly variant of this; and *S. laggeri* is also closely allied, with violet-tipped, gray-green rosettes.

The hardy sedums (stonecrops) are mostly well known. *S. pulchellum* and *S. yosemitense* need moisture, while *S. nevi* and some of our Pacific Coast species are better with partial shade. *S. anglicum* with gray-green foliage and a covering sheet of pink-white blooms is of general all around delight, looking well both in rock garden and flagging. The spiny blue-green-leaved *S. pruinatum fosterianum* is a pleasing foliaged plant of somewhat larger size, that also creeps well over the rocks.

The large rosetted Mexican types are very surprising to northern garden makers, and seem to merge confusingly into the sempervivums upon one hand and the dudleyas upon the other. These will need winter protection but some of the outstanding are well worthy the trouble of lifting. Among these are *Sedum adolphi* with great rosette of thick gold- [*Continued on page 32*]

Above, another form of sempervivum, quite different from that on the opposite page. Below, the blossom of *Echeveria weinbergea*, which takes to hot climates but which with little care may be grown in northern climates.



HOW MUCH WILL IT REALLY COST?

by ROBERT TAYLOR JONES, A. I. A.

THESE cost schedules prepared by Mr. Clarence Bros, who is an experienced building contractor of Minneapolis, are so strikingly within the current appreciation of dollar values that for once at least it seems that many may own what at other times could only be desired.

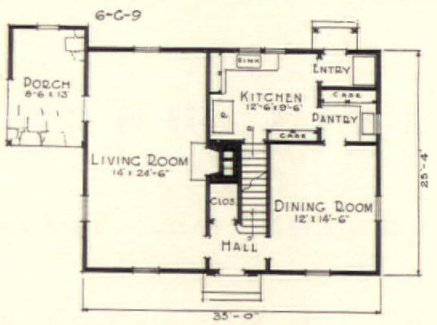
The price of the lowest specification is so low that the cost of ownership would actually be less than rent. If this construction at $4,700 were placed on a $1,000 lot, the "rent" equivalent at 10% would not exceed $570 a year, or $47.50 a month. I do not know how one could do better than that.

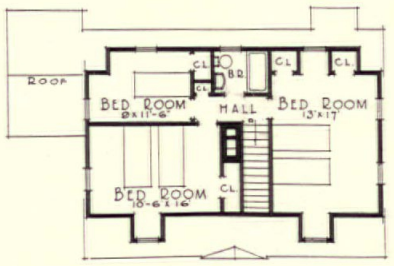
The specification items tell what one gets for his money. All are good; some are fine. There is nothing about them that is fixed, for other equally sound materials could be substituted.

SPECIFICATION A

Total of Contracts	*$ 5,853.83*
Plus contractor's fee of 10%	*585.38*
Total	*$ 6,439.21*

1	Permit	As required by City Ordinance	$ 14.00
2	Insurance	Workmen's Compensation and Public Liability Insurance	35.50
3	Excavation	Assume the lot level, black dirt stripped and no large trees or rocks to remove	66.60
4	Backfilling	Best practice.	
5	Footings	Size shown. Three reinforcing rods lengthwise	39.68
6	Basement walls	All outer walls poured concrete 12″ thick. All inner walls where shown poured concrete 8″ thick	332.40
7	Beamfill	Entire space between joists over walls filled with concrete	10.00
8	Porch floor	Reinforced concrete 6″ thick. Stone surface	62.00
9	Basement floor	Poured concrete 4″ thick	75.90
10	Front and rear steps	Reinforced concrete	35.00
11	Waterproofing	½″ Portland cement mortar integrally waterproofed	42.00
12	Lumber	All dimension lumber kiln dried, No. 1 fir. All boards and shiplap No. 2 fir or No. 3 pine.	925.00
13	Roofing	Rigid asbestos shingles, tapered.	
14	Flooring	First grade oak, maple or birch.	
15	Insulation	4″ rock fibre blown between the studs, joists, and in the roof slopes	
16	Millwork and Cabinets	Birch throughout for enamel finish.	
17	Glass	Light plate throughout. Storms glazed SSA	
18	Screens	16 mesh bronze	770.00
19	Metalwork	Gutters, downspouts, flashings, deck over front entrance copper	125.00
20	Brick masonry	Face brick allowance $28.00 per M	130.00
21	Rough hdwe.	As required	35.00
22	Trim hdwe.	Allowance for selection	125.00
23	Tile	Floor in the bath matt glazed, wainscot in the bath matt glazed tile 4′ high and 6′6″ over the tub with tile fixtures to match. Kitchen sink and counter top glazed tile	190.00
24	Basement Sash	Steel with metal screens and storms	42.00
25	Med. Cabinet	Steel with venetian type mirror	15.00
26	Plaster	Two coats on the basement walls, balance of the house including the basement ceiling three coat work on metal lath.	
27	Lath	Expanded metal or wire lath throughout	488.00
28	Linoleum	"A" gauge cemented on felt	33.75
29	Floor sanding	All wood floors electric sanded	18.00
30	Weatherstrip	All outside openings weatherstripped and automatic door bottoms on bedrooms and bath doors	82.00
31	Plumbing	Bath—5½′ enamel iron tub with shower over, china pedestal lavatory, and one piece silent toilet. Kitchen—Flat rim sink with swing spout faucet, acid resisting and duo-strainer. Basement—30 gallon automatic gas heater, and two part stone laundry trays	460.00
32	Heating	Hot water pressure system with cast iron radiation	435.00
33	Painting	Outside of the house three coats including the storms and screens. Inside on birch four coats of enamel with the last coat rubbed. Floors, stained, filled and two coats of varnish or wax	320.00
34	Decorating	Washable cloth in kitchen and bath over the chair rail, balance of the house to be papered	127.00
35	Carpenter Labor	As required	475.00
36	Electric wiring	65 openings and ventilating fan	195.00
37	Electric Fix.	Allowance for selection	150.00
		Total	$5,853.83





HOUSE plans do not grow by accident, or if they are sound, by caprice. The space divisions represented by partitions, locations, the doors, windows, and stairs have such an intimate relationship that changing any one involves all the others. Study, skill, and resulting order bring them all to the best locations.

SPECIFICATION B

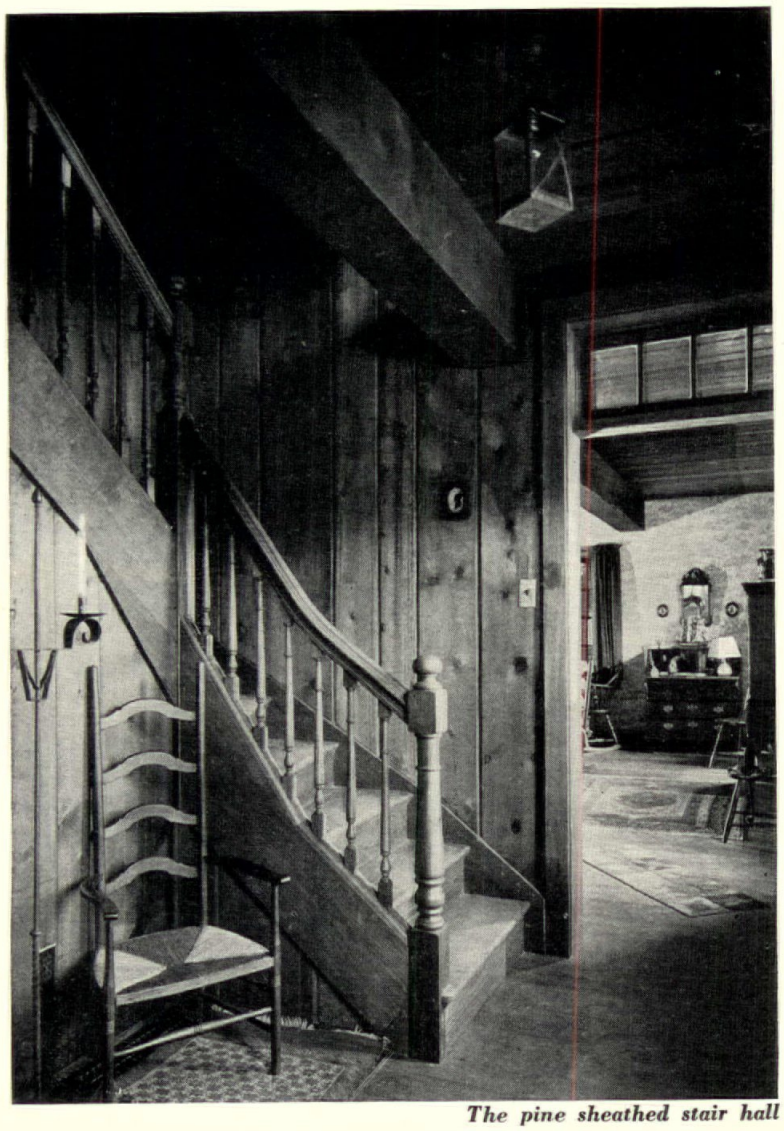
Total of contracts ..... ***$ 4,985.64***
Plus contractor's fee of 10% ***498.56***
Total ..... ***$ 5,484.20***

1	Permit	As required by City Ordinance	$ 13.00
2	Insurance	Workman's Compensation & liability insurance	31.00
3	Excavation	Assume that the lot is level, black dirt stripped and no large rocks or trees to remove	66.60
4	Backfilling	Best practice	12.00
5	Concrete Walls	All outer walls 12″ concrete blocks, all inner walls where shown 8″ concrete blocks	259.56
6	Footings	Poured concrete of size shown. No reinforcing	32.48
7	Beamfill	The entire space between joists where they rest on the concrete wall filled with concrete	10.00
8	Basement floor	Poured concrete 4″ thick	75.90
9	Porch Floor	Reinforced concrete 6″ thick, stone topping	62.00
10	Front and rear Steps	Reinforced concrete	35.00
11	Waterproofing	½″ portland cement mortar integrally waterproofed	42.00
12	Lumber	All dimension No. 1 fir air dried and all boards and shiplap No. 2 fir or No. 3 pine	
13	Flooring	Second grade oak, birch or maple	
14	Roofing	5 to 2 edge grain stained cedar shingles	
15	Insulation	2″ rock fibre on the ceiling, ½″ blanket and ½″ plaster base on the outside walls	815.00
16	Millwork and Cabinets	Birch in the living room, dining room and hall, balance of the house pine	
17	Glass	DSA in the sash and SSA in the storms	
18	Screens	Galvanized mesh	690.00
19	Metalwork	All metalwork galvanized	67.00
20	Masonry	Allowance of $28 per M for face brick	130.00
21	Rough Hdwe.	As required	35.00
22	Trim Hdwe.	Allowance for selection	110.00
23	Tile	Floor in the bath unglazed, wainscot in the bath 4′ high and 6′6″ over the tub. Tile sink and counter top. Tile fixtures in the bath to match	175.00
24	Bsmt. Sash	Wood with storms and screens (In millwork)	
25	Med. Cabinet	Metal cabinet with plain plate mirror	9.75
26	Plaster	Basement ceiling only plastered. First and second floor ceilings on gypsum board lath and inside walls, outside walls on insulating board.	
27	Lath	Basement ceiling, first and second floor ceilings on rigid gypsum board, inside walls on same and all outside walls on insulating board	275.10
28	Linoleum	"A" gauge cemented on felt	33.75
29	Floor Sanding	All wood floors electric sanded	18.00
30	Weatherstrips	Exterior openings only weatherstripped	52.50
31	Plumbing	Bath—Reverse trap closet, china pedestal lavatory, enamel iron tub with shower over. Kitchen—Plain flat rim sink with swing faucet. Basement—30 gallon automatic gas water heater, two part stone laundry trays	423.00
32	Heating	Steel furnace with centrifugal fan for circulation of heat. Air washer and humidifier in the cold air return	375.00
33	Painting	Outside three coats including storms and screens. Inside four coats enamel with last coat eggshell, but not rubbed. Floors filled, stained and two coats wax or varnish	285.00
34	Decorating	Washable cloth on the walls of the kitchen and bath. Balance of the house papered	127.00
35	Carpenter Labor	As required	460.00
36	Elec. Wiring	55 outlets and ventilating fan	140.00
37	Electric Fix.	Allowance for selection	125.00
		Total	$4,985.64

SPECIFICATION C

Total of contracts ..... ***$ 4,265.29***
Plus contractor's fee of 10% ***426.53***
Total ..... ***$ 4,691.82***

1	Permit	As required by City Ordinance	$ 12.00
2	Insurance	Workman's Compensation and Public Liability Insurance	28.75
3	Excavation	Assuming that the lot is level, the black dirt stripped and that there are no large rocks or trees to remove	66.60
4	Backfilling	Best practice	12.00
5	Footings	No reinforcing steel. Poured concrete of size shown	32.48
6	Concrete Walls	All outside walls of 12″ concrete blocks. All inside walls where shown of 8″ concrete blocks	259.56
7	Beamfill	Entire space between the outer ends of the joists where they rest on walls filled with concrete	10.00
8	Bsmt. Floor	Poured concrete 4″ thick	75.90
9	Porch Floor	Reinforced concrete 6″ thick with stone surface	62.00
10	Front and Rear Steps	Reinforced concrete	35.00
11	Waterproofing	None. To be added if necessary.	
12	Lumber	All dimension lumber No. 1 fir, air dried and all boards and shiplap No. 2 fir or No. 3 pine	
13	Roofing	5 to 2 edge grain cedar shingles, plain	
14	Flooring	Second grade oak, birch, maple downstairs, third grade upstairs.	
15	Insulation	½″ quilt and ½″ insulating board on 2nd floor ceiling, and ½″ insulating plaster board on outside walls	775.00
16	Millwork and Cabinets	Pine throughout for enamel	
17	Glass	All glass throughout SSA	
18	Screens	All screens black wire mesh	605.00
19	Metalwork	All metalwork galvanized	67.00
20	Rough Hdwe.	As required	35.00
21	Trim Hdwe.	Allowance for selection	90.00
22	Brick Masonry	Allowance of $28 per M for face brick	130.00
23	Tile	Unglazed floor in the bath with tile base and fixtures to match. Wainscot is to be of portland cement on metal lath marked to represent tile	35.00
24	Bsmt. Sash	Wood sash, storms and screens included in millwork.	
25	Med. Cabinet	Wood medicine cabinet with plate mirror (In millwork)	
26	Plaster	Basement plaster none. Balance 2 coat work	
27	Lath	Second floor ceiling and all outside walls rigid insulating board, balance wood lath	266.00
28	Linoleum	"B" gauge cemented over felt	22.50
29	Floor Sand	All wood floors electric sanded	18.00
30	Weatherstrip	Outside doors only	22.50
31	Plumbing	Bath—Reverse trap toilet, wall hung iron lavatory, enamel iron tub, no shower. Kitchen—Plain flat rim sink, swing faucet. Basement—30 gallon range tank with side arm heater, two part laundry tray	395.00
32	Heating	Steel moist air furnace, gravity type installation with air spray humidifier in the cold air return	260.00
33	Painting	Outside two coats including the storms and screens. Inside on pine three coats enamel with the last coat eggshell, floors stained, filled and two coats of varnish or wax	250.00
34	Decorating	Walls of the kitchen and bath painted, balance of the house papered	85.00
35	Carpenter Labor	As required	425.00
36	Elec. Wiring	45 outlets, no fan	90.00
37	Elec. Fixtures	Allowance for selection	100.00
		Total	$4,265.29



The pine sheathed stair hall

The fireplace side of the living room

A SMALL HOUSE

Designed for an Artist

A. B. M. CORRUBIA, A. I. A., Architect

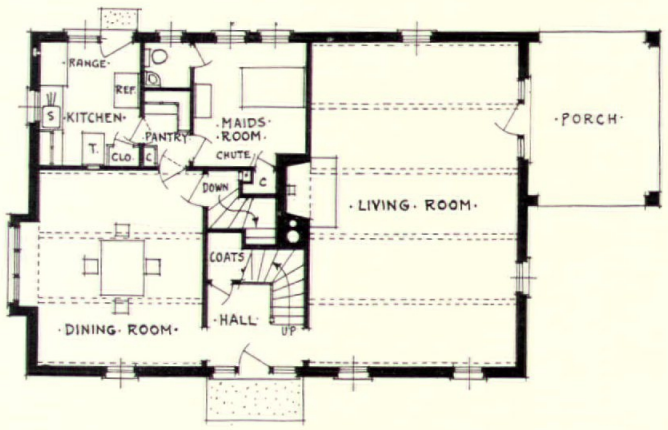
ALTHOUGH in reality new, this house has much the mellowness and atmosphere of some old inn, one which having long dispensed hospitality to the countryside has become a very part of it. With its early American feeling and simplicity of design it is a type which appears at home in widely varying sections of the country, but this specific house is located in St. Louis, Missouri.

The exterior walls are an attractive combination of materials, the first story of brick, the upper walls of clapboards. But should one's eyes roam no farther than the brick wall alone, there would be much of interest. First, the soldier course that forms finish, ornament, and base alike, then the texture of the material, texture in this case including the variation of color as well as that of surface. Further ornament is supplied by the sturdy batten shutters which emphasize the window openings of the first story, but obviously these could be useful also; at least they could be shut on occasion, and this cannot be said of all shutters today.

As for the entrance, with only a low doorstep, with its side lights and three light transom, nothing could be simpler or more in keeping with the design of the house. Forming a part of the entrance composition also is the quaint little window directly above the door, one which lights the balcony overhanging the stair hall.

What might otherwise seem the severity of the plain gable roof is relieved by the narrow dormers which break the cornice line at the front. Located directly above the windows on the first floor, they contribute to the appearance of orderliness characteristic of the exterior design —a reason for everything, a place for everything, and everything in its place. Houses about which this can be said are the ones which remain longest a pleasant feature of the landscape.

There is no break in feeling between exterior and interior, no getting out of character as one steps into the hall, or for that matter into any of the other rooms of the house. But the hall in particular is a delightfully informal place, one that reveals the atmosphere of the entire house. The walls are of wide boards, plentifully decorated with the knots, which give such interest and variety to this type of construction. The second floor



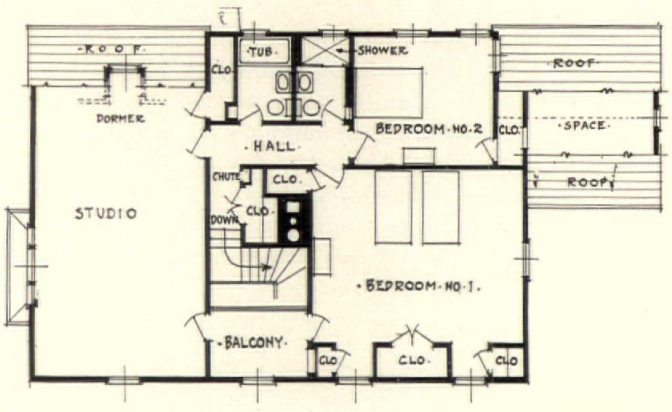
The exterior of brick and clapboards

balcony at the front, and the stairway with its balustrade of slender spindles, are alike unique.

In the living room, as in other instances throughout the house, ornament is derived through the frank exposure of construction members. The partition wall between this room and the hall is sheathed with knotty boards; the ceiling is likewise of boards, the under side of the floors above. The ceiling beams are very obviously stout timbers designed for support and ornamental only incidentally, not members constructed of boards solely for the purpose of ornament—if any. Other wall surfaces in the room are hung with an old-fashioned, all-over landscape paper.

As we would expect from other features of the house, the fireplace is one of straightforward, substantial design, generous in proportions. The opening is brick faced, with wide mortar joints, the mantel shelf high, the chimney breast flush with the wall. There is an elaborately scrolled crane, a quaint touch reminiscent of an earlier day.

The plans show many features uncommon in the small house, among them the maid's room with its adjoining lavatory on the first floor, and—for the owner is an artist—the spacious studio on the second floor. A balcony overlooking the stairway and lower hall connects the studio with the larger bedroom, but both of these rooms are also accessible to the hall at the rear.



The large bedroom

WATERPROOFING

by the Integral Method

by ALBERT SPENCER, Architect

EVERY spring and fall my mail is flooded with letters from people who are inquiring about leaking basements. With these people there is always a problem of what measures to take to make corrections. There is always a question about costs.

One man complained that water came in across his basement floor after every rain. He could not understand it because he said the contractor had assured him there was a tile drain all around the footings. It was thought that the drains from the rain conductors must be stopped up, and the back fill was opened to view them. There were no footing drains. The contractor showed that he had paid for the tile. Where it went no one knew.

Another open back fill disclosed the footing drains resting on top of the footings and thus somewhat above the level of the basement floor. In this case water ran across the basement floor continuously leaking out of the misplaced drains into the mortar joint where the foundation wall rested on the footings and then onto the floor.

In one case no drains. In the other case, drains in the wrong position.

There are countless variations of these stories—thousands of wet basements that do not have to be so.

Manifestly, the time to secure a dry basement is while the foundation walls are being built. They can be built as staunch as ship walls to hold out any drop of moisture. They should be built as occasion demands, in consideration of the special circumstances of each case.

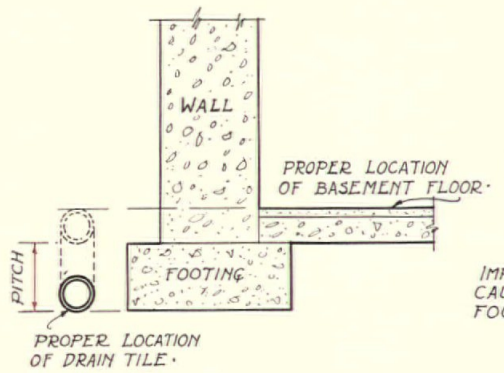
Walls that must stand like dams against water pressure or those in very damp excavations, like clay, become a much greater problem from a waterproofing point of view than those in gravel where water drains away readily by natural processes.

The first measure of defense is to keep water away from the wall. When the grade is pitched toward the wall, surface water follows the incline and runs down the wall to the footing levels, where it may find its way across the top of the footings into the basement. Then, if drains from the down spouts are broken or not cemented tightly at the joints, they concentrate water at places where there may be vulnerable locations in the wall, with consequent floods. The simple first measures to take are to have the ground pitched away from the wall and to be sure that the roof water is drained away properly.

The second measure of defense, and this should be concurrent with the first one, is to make the wall itself waterproof.

Now engineers agree that the most waterproof foundation wall is one of poured concrete. This should be of monolithic construction, the whole foundation of the house poured without interruption so there are no construction joints.

But concrete which is waterproof must be dense. The best way to make it dense is to use a minimum amount of water and a maximum amount of cement, and then, for certainty of performance and for purposes of creating not only extra density but water repellent qualities, integral waterproofing should be used.



Poured foundation walls are not ordinarily more expensive than block walls. The comparative prices change with conditions of locality. Sometimes a poured wall is cheaper than the block wall, sometimes the reverse. The difference is likely to be little. The cost of waterproofing is a negligible factor from the point of view of the positive results obtained and the whole cost of the foundation.

For concrete block walls a coat of cement mortar may be applied to the outside of the walls with marked advantage. The mason should make sure that a first rate bond is secured between the block and the cement, working it well into the mortar joints and being very certain that a high grade job is done where the wall joins the footing. This mortar also should be waterproofed.

This type of waterproofing may be applied as plaster to the inside of the wall with excellent results. It is thus a measure of great value in making water-tight all those old basement walls that have been leaking or that have been damp from sub-soil saturation.

It is necessary also to have basement floors so resistive to water pressure or to infiltration of dampness that a perfectly dry floor is assured. While this is relatively difficult to do after the house is built, it is an extremely simple matter and an inexpensive one to accomplish during construction. Again the waterproofed concrete is recommended.

It is especially necessary to get a tight joint where floor meets wall. The Portland Cement Association recommends asphalt at this place. For heavy water pressure the basement floor should be reinforced.

Integrally waterproofed concrete or mortar may be obtained through the use of portland cement which has been factory treated so as to give it waterproofing qualities, or by adding the waterproofing compound directly to the batch.

The whole operation is, as will be seen, extremely inexpensive if done when the house is being built. The cost of putting on a coat of plaster after the house is finished is not a matter of great cost. In any case, the plastered basement wall is greatly improved in appearance.

There are other methods of waterproofing. Each one has its special place and special qualities. Some of them are only for purposes of excluding dampness, some of them to resist the high pressures that occur when buildings are completely submerged in water. But the waterproofing of the basement walls of a house is nearly always a relatively simple procedure, requiring only complete understanding of the conditions that must be met and these must be known before the building is started.

THE LAMPS OF HOME BUILDING

by WILLIAM GRAY PURCELL

Story tellers of long ago recounted the exploits of a great hero who could not be conquered while his feet touched the ground. America is now "back-to-earth," which her feet should never have left. It is no mere figure of speech to say that the very life of living itself, of business, of education, of art, and of religion, is as dependent upon organic contact with blessed Mother Earth as are the seeds which must fall into the warmth and moisture of worked fields before they can live again to any purpose.

VAN EVERA BAILEY and I are just now at work on several vacation homes in the California mountains. Mr. Bailey was the author of the article on "Bathrooms" in the April number of THE SMALL HOME. The two women who will live in the one at Lake Arrowhead have a good perspective and also see the quality, rather than the quantity, of living with unmovied spirits. The little house is stark in design. Its vertical boarded sides face the forest road like a miner's shack, and it seemed to me that without becoming sentimental we might sweeten up the entrance a bit with a porch roof supported on a couple of log posts and a beam from the woods near by.

"No!" say our clients. "The entire value of a vacation is to get just as far away from Hollywood as possible — nothing rustic, no porchiness, no flower boxes, no breakfast nooks."

And so the stone fireplace is equipped with a practical hook-chain rod (not a crane) for hanging utensils, hot hob shelves right and left, with a grill between, and the opening high enough so you will not bump your head.

As our friends teach domestic science to the depressionettes in California southland schools, and daily create intelligent food with all the neatest laboratory gadgets of this electric age, it is certain that they are going to illustrate at least a part of their idea of a satisfying vacation around (and in) this fireplace.

THINKING of this tiny summer home under the giant yellow pines and of the satisfactions which come from daily contact with what is genuine — genuine people, genuine buildings, honest hearted living — I have a low down longing for a large bowl of thoroughly cooked asparagus and an unworthy yen to hurl it at those responsible for the world's two worst log cabins recently illustrated in national periodicals.

Here are families, one east, one west, with $25,000 and a longing to get some real satisfaction of life. Whether they are really capable of contentment with the joys to be had of mountains, lakes, and forest appears questionable. Now, at any rate, they will never have an opportunity to find out.

These nature-crooners evolved a kind of suburban house plan characteristic of the de luxe real estate subdivision, very practical arrangements, certainly, with "masters' bedrooms," servants' bedrooms, and all the pre-depression front of our coupon aristocracy.

There is not a log, or a stone, or a plank, or a pole railing in these two "cabins" that has any more reality than the fabricated sets on a movie lot. Crackerjack masonry, nailed on logs, adzed-over machine surfaces, are all held together with hammer battered commercial iron work, and there are elaborate and expensive fakeries of imitation dowels and useless dovetails and mortices.

The whole performance is exactly in the spirit of that Fontainebleau of the degenerate French Louis', who built elegant peasantries in farmistic meadows and loitered out from their city ennui to play at silken milkmaid and velvet plowboy.

Rejoice that you have not $25,000 to invest in a cabin. If you love the forests and mountains as do I, and understand the ways of this life and the tools for living it, even so you will have the battle of your life in trying to build the simplest vacation place. Every friend, neighbor, mechanic, manufacturer, equipment salesman, and advertisement will bring almost irresistible pressure upon you to substitute plausible imitations for the original reality for which your very impulse to build a cabin is desperately hungering. Take your stand on basic building materials, honest use of them, and a truly simple life. Stick to it in spite of "help" of any kind.

THE first effect of labor saving and time saving machinery frequently results in only a multiplication of the special labor thus simplified. The sewing machine brought a decade of flounces, ruffles, shirrs, hems, tucks — more time, not less, to be spent in sewing. The typewriter trebled the average length of business letters, and increased their number a hundredfold. Automobiles have enormously multiplied the time spent in travel.

What we are after is not really to save time or lessen labor, but to make our occupations more interesting and to fill our hours with something good to be doing.

Electrical conveniences act upon us like sudden wealth. We are unable at once to deal effectively with the new relations. Purchases by the suddenly wealthy have no sensible inter-relations. No wholesome necessity knits these unfortunate "rich" into the fine art which a good daily life can be.

And so with these charming mechanical aids to daily living. They seem only to free us into desirable occupations, the pleasure of which the equally intriguing machines immediately rob us. Machines take much of the fun out of work and nearly all the work out of recreation, which is really the basis of what fun there is in it.

But this is not the fault of the machines. We simply have not learned how to adjust our lives to them. We operate the machines and try to think up more things for them to do, instead of organizing them to do the necessary things speedily and thus permit us to do what we thought we always wanted to do. Well, what was it we wanted to do? Really, we don't know. Row a boat, perhaps; hoe the garden; take a walk; have a feast; see a show; all of which we could do and did before the machines came.

The chauffeur and housemaid at least receive pay for operating our gasoline and electric slaves, but youths and fathers and wives give most of their hours to the same kind of labor with machines and receive neither salary nor ultimate satisfaction. Let's learn how to live by means of these beautiful and ingenious aids to clean and unconfused duties.

H. Roy Kelley, A. I. A., Architect

THE HOMES WE OWN

by BLANCHE HALBERT

ALL families that would like to own homes doubtless are not home owners. Families who may seem indifferent as to whether they rent or own might wish to become home owners if they would take the time to consider some of the home-owning benefits and values.

The Committee on Home Ownership and Leasing was one of the twenty-five fact-finding committees of the President's Conference on Home Building and Home Ownership. Its report has been published by the Conference*. With regard to the problems of owning as compared with renting the Committee says:

"Whether home ownership or leasing is advisable depends upon the particular requirements of the householder. If the householder is a permanent resident of the city and is in a position to make satisfactory financial arrangements, he is ordinarily in a position to enjoy the advantages of home owning. If, however, the householder must have freedom of movement, or if it would be unsafe for him to undertake the obligation of purchasing, his wants would ordinarily be best satisfied by renting.

"One of the most influential considerations in home buying is pride of ownership. The home owner takes pride in owning and improving a house and a piece of ground. He enjoys the respect of his fellow citizens due to this provision for the welfare of his family and his independence as a home owner."

* *Home Ownership, Income and Types of Dwellings*, Vol. IV, President's Conference on Home Building and Home Ownership, 1932.

Perhaps one of the first considerations of the prospective home owner is that of cost. Is it cheaper to own or to rent? What is the cost of financing? What is the cost of upkeep and maintenance? How about taxes and insurance? How much will my house decrease in value over a period of years—in other words is it a good investment? This is a problem that each individual family will need to work out for itself.

The problem then is: What is the cost of housing to the renter over a period of years in comparison to the cost to the owner? The owner will have his equity and the renter may have his savings account.

The actual comparison of costs between renting and owning is only one consideration. There are values and benefits that families receive that cannot be measured in money cost.

It is difficult often to find a suitable neighborhood which is desirable for children as well as adult members of the family. In home owning there is a greater selection in such neighborhoods. The accessibility to shopping centers, to churches, schools, and playgrounds is worthy of consideration. The freedom from traffic, if there are small children, needs most careful attention. The desirability of the neighboring families, the congeniality among children, should receive attention. Beauty also is a consideration in the selection and location of a neighborhood. Streets which are well kept and well planted add to the attractiveness of the general surroundings. As mentioned in the above paragraphs, it is obvious that there are also cost considerations, but these other values which cannot be measured in terms of money are home ownership values.

Whether we buy ready-built or whether we build, the individual house receives more consideration if we own than if we rent. If we are to build we are particularly eager to plan the house around the activities of the family. We not only plan for household operations and the actual work that goes on in the home, but we plan for recreation as well. In other words we plan around family needs and family desires. In renting houses it is difficult to take these factors into consideration. There is perhaps no known method of measuring irritation that comes from poor house planning and the annoyance that poor arrangement may cause, particularly to the homemaker. So accustomed do families become to improvising and doing the most with what they have, that they forget the ideals of house planning and the satisfaction and happiness that really come from planning that is well done.

We are now trying to teach our children that the entertainment of guests

Lack of modernizing and repairing means not only inconvenience, but often disorder and generally annoyance and irritation. Even more, it is apt to destroy, particularly in children, habits of order and proper upkeep.

means sharing what we have. We are trying to teach them that our everyday ways of living are good enough to be shared with any or all of our friends. Children, however, are sensitive to home surroundings. They desire beauty and attractiveness. In several hundred copies of school essays that I once read on "My Ideal Home," there was scarcely one which did not emphasize particularly attractiveness and beauty; and most of these young authors stressed the attractiveness and beauty of the house and the planting of the home grounds. The sharing of responsibilities in the home, which children are now being taught, gives them an opportunity to provide this attractiveness. They can take a part in the thing that belongs to them and that they are sharing in their everyday life.

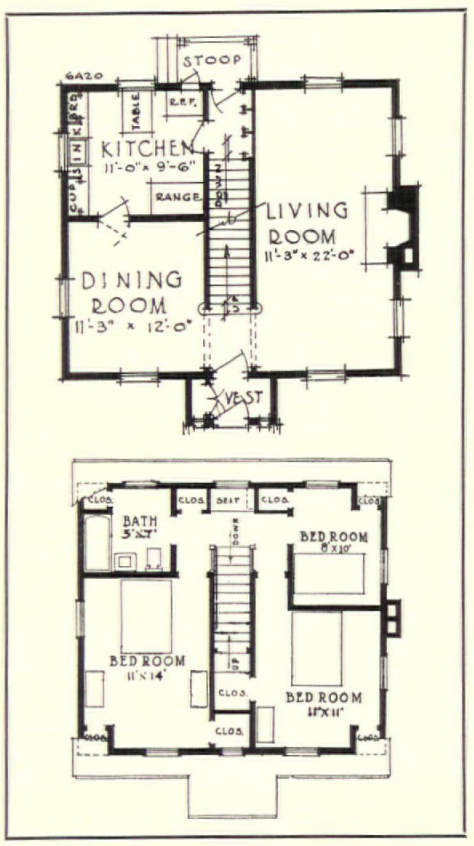
The interior of the house may show well the family individuality; but unless the home is owned, unless it belongs to the family, there is not the desire or incentive to make changes in improvements. Walls, floors, and woodwork may need refinishing, but the family's money spent for this work usually is spent most reluctantly unless the home is an owned one. If it is true then, that we are to teach our children the sharing of responsibilities in the home, the taking part in home upkeep, and the making of the home attractive, then it is most desirable for the family to possess its own house. Almost daily we hear of children, particularly in the lower income groups, who are too timid to entertain their young friends in their own homes. This timidity generally is interpreted in the terms of unattractive home surroundings.

Modernizing and repair many times are postponed too long in rented homes. Many families would receive the utmost of satisfaction in carrying on some of these repair and modernizing jobs; but if the house is rented they may not wish to incur the expense of these projects.

In these many problems we can readily recognize that home ownership is not only important because of the added values made by attractiveness and upkeep of the house itself, but it is far more important because the owned home provides an opportunity for children to share responsibilities and because it has a definite bearing on character development.

Loyall F. Watson, A. I. A., Architect

Kammerdiener



MODERN VERSION OF DUTCH COLONIAL

ALTHOUGH it is the inalienable trade mark of the present day style, it is not the gambrel roof that makes the well designed Dutch Colonial house so pleasing. And although it is a time honored color scheme, neither is it the gay green shutters and spotless white walls so charmingly and so often combined. Rather it is the quality of informality inherent in the style, a quality that makes it particularly suited to the small home.

The Dutch Colonial is not a passing fancy either, but a style that has been proved by long years of use. Thus the family who builds such a house has the comfortable assurance that it will, under ordinary circumstances, be readily marketable.

The original Dutch Colonial houses had rooms in the second story which were distinctly attic type, with low, sloping ceilings and windows in the end wall only. The house above, however, as are most modern houses in this style, is essentially full two stories. Only the corners of the upstairs rooms are cut away by the roof, and dormer windows, the modern solution to the lighting problem, make the bedrooms bright and airy.

The plan was designed to provide the greatest amount of livable space within the 28′x23′ dimensions of the house. A study of the plans proves how successfully this was accomplished and how truthfully it may be cited as an example of the typical servantless home.

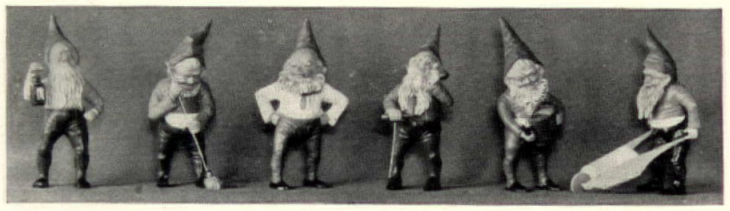
The kitchen, neither too large for convenience nor too small for comfort, is efficiently planned to save steps. The living room with its many windows and Colonial style fireplace will be an attractive gathering place for the family. The drawings provide for a porch either at the rear or at the side as above.

• • • THE • SMALL • HOME • SHOPPER • • •

Faithful Pedro

is patiently willing to "tote" panniers full of nuts and sweets, or thorny, growing cacti, or even cigarette ashes. Gay Italian pottery. **$2.50** Postpaid.

WM. A. FRENCH & CO.
Decorators of Interiors
MINNEAPOLIS



JOLLY little gnomes are these to bring a quaint and amusing touch to the garden. Made of terra cotta of stoutest composition, they will not crumble but remain their joyous little selves in rock or flower garden. Costing $5 each, shipping charges extra, these garden ornaments are 17 inches high and may be ordered from F. B. Ackerman, 50 Union Square, New York City.

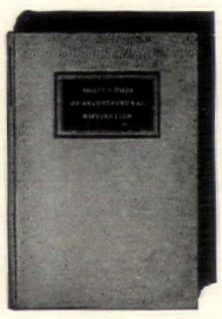
THE flower pots shown below are of the famous Impruneta Terra Rosa, a red Italian clay deep and rich in color and of unusual texture. Ranging in diameter from 8 inches to 23 inches, their cost also covers a wide scale—the 8 inch pot is priced at $2.50, while the 10 inch pot is $3.75, shipping charges collect from Carbone, Inc., 338 Boylston Street, Boston, Mass.

"Forty Wink" Coverlets

Made in Italy, are of silk and cotton, 30"x55". In pastel shades, Roman stripes, combinations of green and yellow, brown and tan. Practical for indoor and outdoor use.

Price $6.75 *Postpaid*

The Gift Tree
Room 811 366 Fifth Ave.
NEW YORK CITY



256 House Designs in one book

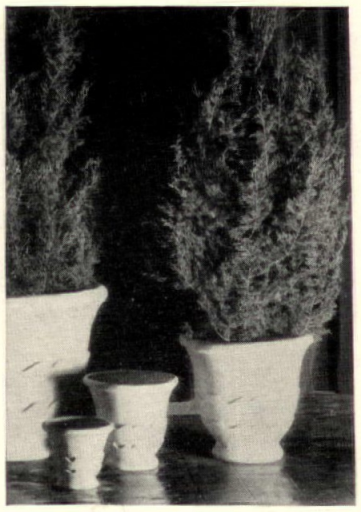
SMALL HOMES *of Architectural Distinction*

Edited by Robert T. Jones, A. I. A.

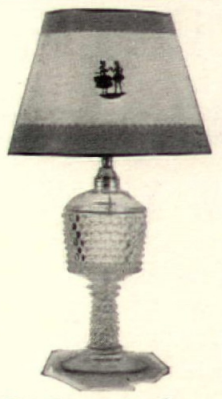
The best plans created by Bureau architects. Originated in all parts of the country. Show all styles, and sizes up to six principal rooms. Each design illustrated by photographs or perspective drawings, and floor plans. Postpaid $5.00

THE ARCHITECTS' SMALL HOUSE SERVICE BUREAU
1200 Second Ave. So., Minneapolis, Minn.

AT BRIDGE on terrace or porch on hot summer afternoons a cold drink is doubly welcome when served in this modern manner. A strong metal tray clamps firmly to table legs below the table level. In red, black, or green enamel, it costs but $1 per pair postpaid east of the Rockies, $1.25 per pair west. Essential Products Company, 424 East Wells Street, Milwaukee, Wis.



SUITABLE for sunroom, or terrace is this refreshment stand that is made of wrought iron with tile top that is unharmed if cooling drinks are spilled on it. It is 23 inches high and 14 inches long. A two-quart jug and six glasses with red or green bands and colored glass straws accompany it. Shipped by Ovington Bros., Fifth Avenue, New York City, with all charges prepaid on receipt of the price of $12.

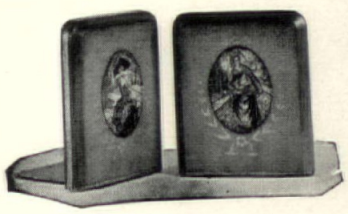


Hob-nail Lamp

Quaint and especially at home in a Colonial setting. All glass base, hob-nail style, parchment shade. Stands 17 inches high. Lace, polka dot borders in red—black silhouette figures. Shade is 7 inches high, spreads 10 inches.

Check with order $4.95 complete.

The Craft Shop
117 S. E. Fourth Street
MINNEAPOLIS, MINNESOTA



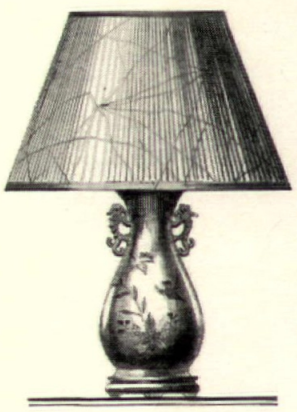
Antique Book Ends

Tinted old fashioned etchings on a colored wood background make these book ends absolutely irresistible. Antique in style, finish, appearance—6 inches high, 5 inches wide—choice of red, green or black.

Check with order $1.50 per pair.

The Craft Shop
117 S. E. Fourth Street
MINNEAPOLIS, MINNESOTA

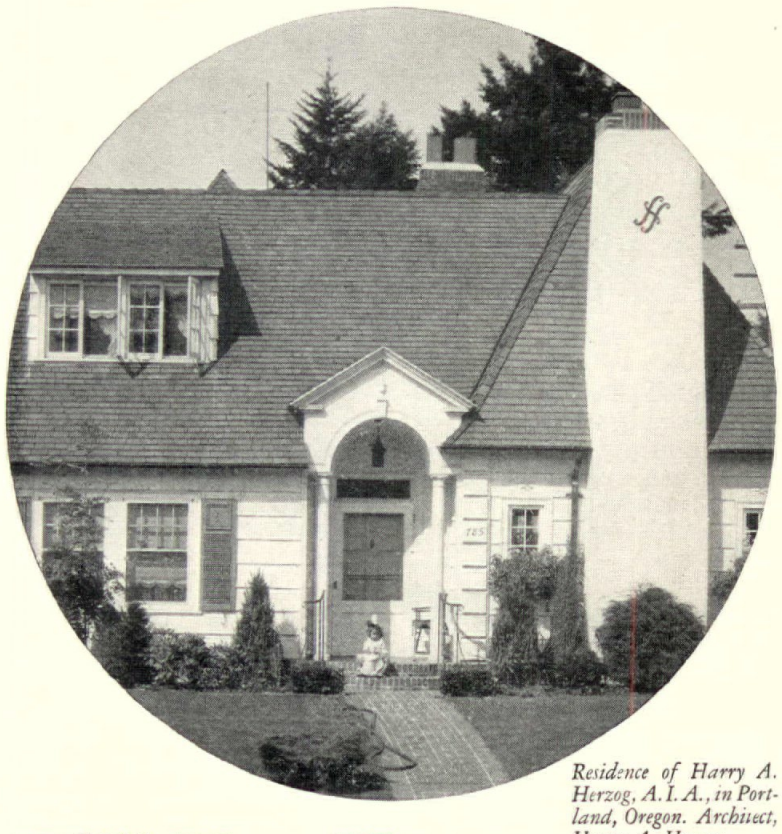
EVEN on a summer day, there should be at least one hot dish served at dinner. To make the table attractive is this etched glass casserole in which the food may be baked and brought direct to the table. In fact, it is really two dishes in one as the glass cover may be used for biscuits, pies, or puddings. The cost is $2.25 in medium size. From Corning Glass Works, Corning, New York.



Richly colored Chinese lamp with teakwood base. Crackled parchment shade, made in our workrooms.

Complete $15.50 postpaid.

WM. A. FRENCH & CO.
Decorators of Interiors
MINNEAPOLIS



Residence of Harry A. Herzog, A. I. A., in Portland, Oregon. Architect, Harry A. Herzog. Cabot's DOUBLE-WHITE *Collopakes on exterior cedar shakes and bricks.*

Will *Your* Home Be Spotless *Five Years After It Is Painted?*

It can be if you follow the example of Mr. Harry A. Herzog, A. I. A. Here is what he says about painting his home:

"Five years ago, I built a little home for myself. The exterior is hand split cedar shakes and the chimney common brick. I used two coats of Cabot's DOUBLE-WHITE for the finish. Curiosity as to the lasting qualities of this material kept me from repainting as soon as I normally would.

I recently made a careful investigation and I was unable to detect one spot on the shakes or bricks where the original material is exposed. The only signs of deterioration that I could detect were the powdering of the surface and the slight popping of a few of the brick joints – – – the utter whiteness of this material had not been in the slightest lost – – – I intend to give it but one additional coat and see how long that is is going to last. The clean whiteness of the exterior is always a pleasure to me and a source of wondering comment to all who see it."

Made on a new colloidal principle, fewer coats of Cabot's Collopakes go further. Because of this and because you have to repaint less often, Collopakes save money. Send coupon below for more information.

Cabot's DOUBLE-WHITE Collopakes

Made by the makers of Cabot's Creosote Shingle and Wood Stains

Samuel Cabot Inc

Manufacturing Chemists
141 Milk Street
BOSTON, MASSACHUSETTS

Please send me Color Card and full description of Cabot's DOUBLE-WHITE and Collopakes.

Name.....

Address..... SH-7-8-42

DEEP CARPETS

[*Continued from page 13*]

a number of places, it has become a bit of a problem to keep it within reasonable bounds. But that very aggressiveness is one of its virtues. Once started on a bank it will cover that bank if nothing short of a major attack gets in its field of conquest.

Another part of this north bank that is in the shade is covered with Sullivan's honeysuckle *(Lonicer sullivanti)*. Like periwinkle and English ivy, this vine honeysuckle beds green straight through the winter. Right at the edge of a snow bank it shows bright green leaves. The position in my bank-garden is the most exposed and has actually been neglected in the matter of water, but this honeysuckle vine keeps right on spreading until now I can go out as snow is disappearing and see its merry green leaves peeping out, or when the bloom time comes it throws the sweetest sort of yellowish flowers that resemble very frilly and enlarged blooms of the bush honeysuckles.

In a way I like vines very much for blanketing banks. I like to keep the little perennials such as snow-in-summer, ground phlox, and the like for edging flowers around perennial beds or as dainty bits of the rock garden, and to give the vines a chance on the banks. Even the wild grapes *(Vitis labrusca* and *V. aestavalis)* will give a tangled blanket over a bank. Although I have never seen it tried I think the Beta grape which is a cross between the Concord and the wild grape, would do well in such a position and if you are looking for a jelly grape, in any position, this is the place for it. It is hardy well up into the Minnesota counties and might be tried in sheltered positions even into southern Canadian plains. Although not giving jelly such as the Beta grape will assure, the common woodbine or Virginia creeper *(Ampelopsis quinquifolia)* and its close relatives will do well on a bank; they have done well in a very difficult situation on this north bank of mine. And we'll add to this vine list the wild clematis *(Cleamatis montana* and *C. stellata)*, both of which will give fine flowers and abundant odd seed pods.

Now what to plant as a ground cover for the hot, dry, rather sterile soil position? Stonecrops, by all means. There is a multitude of these fellows. Being rather succulent in their leaves they will not stand rough treatment as the snow-in-summer plant, which tramped on will almost immediately lift its little leaves afresh. But these brittle-leaved stonecrops will stand sun, heat, sandy soil, and stay happy while doing it. You could not ask more of it.

Accept the whole list of sedums as some of your best materials for a rock garden; but for the thick, matted type of growth that you'll want where ground covers are needed in full sun exposure, the golden moss *(Sedum acre)*, which sticks close to the ground and gives a mossy sort of covering, is good. *Sedum sarmentosum* is one of the finer dwarf varieties. And the variety *stolonifera* is a late summer bloomer that does not grow over six inches high.

Do not miss the thymes for sunny places also. There is a fine big list of *Thymus; album*, a white thyme, *citriodorus*, a yellow, *coccineum*, a brilliant scarlet crimson, *lanuginosus*, a woolly-leafed fellow, while the common thyme or *vulgaris* grows up to six inches. This old *vulgaris* variety is the old-fashioned thyme of our grandmothers' gardens.

Low growing phlox make an excellent ground covering. Once the minute feeder rootlets have become firmly embedded in the soil, heavy rains seldom wash them out, even though they grow on the steepest banks.

• • • THE SMALL HOME GARDENER • • •

Have a *Better* Garden

with less work
at less expense
in less time
with *more* ENJOYMENT

with the aid of

GARDEN MAINTENANCE

By H. S. Ortloff and H. B. Raymore

Here is a book that answers the thousand and one questions that face every gardener. Both authors know their subject thoroughly and write clearly in a common sense way. Their book covers soils and fertility; maintenance of flower gardens, lawns, trees and shrubs; the care of a rock garden; insects and diseases; pruning; planting and transplanting; propagation; winter protection; garden tools. 38 illus.; 316 pages; cloth binding.

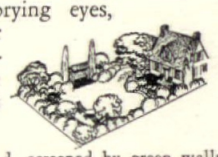
The needed information found on only one page may easily be worth this book's entire cost.

For a postpaid copy, send $2.50 to

The Architects' Small House Service Bureau, 1200 2nd Ave South, Minneapolis, Minn.

Your House Is Not Complete

without an open air annex.
Hidden from prying eyes, such an outdoor garden room belongs *only* to the family and its closest friends.



On its carpet of sod, screened by green walls and roofed by leaves and sky, children can romp in safety, grown-ups can rest and relax. And because its plant furnishings *grow* continually more valuable, every dollar so invested increases, on the average, three times in four years, seven times in ten seasons!

You can have such an outdoor room, conveniently and inexpensively, with the aid of this book

The OUTDOOR LIVING ROOM

By L. W. Ramsey and C. H. Lawrence

Step by step, it helps evolve a plan for *your* outdoor living room; shows how to wall it with green for privacy; carpet it with a beautiful lawn; touch it up with colorful flower borders; furnish it with easy chairs under an inviting tree or vine-covered arbor; add further charm and interest with a suitable pool or bit of statuary. More than 100 illustrations and clear, informative text make each step easy of accomplishment.

For a postpaid copy, send $2.50 to

The Architects' Small House Service Bureau, 1200 2nd Ave South, Minneapolis, Minn.

I'D GIVE up everything in my garden before parting with my rose bushes. There aren't many of them, but just one rose would repay all the effort and thought I give to my garden. So many people are afraid to grow roses—why, I haven't been able to figure out, unless it's the winter problem which does require a little extra work in the late fall. There isn't a flower that will respond in such child-like manner to a little kind treatment as the rose. There are just a few things to remember—the right setting, proper preparation of bed, and thorough winter protection.

Let's consider the kind of a setting roses should have. Most of the authorities agree that roses are the most effective when planted in beds rather than strewn amongst the shrubbery and other perennials. The reason for this is due to the fact that sun and a little bedding preparation is desirable for good results. Choose a spot in your garden—the sunniest one you can find—then design the shape of your bed to fit the other landscaping. Next, be sure that the soil in this bed has good drainage. Now, with your spade or a shovel dig up the soil within the marked bed design—just as you would for any kind of planting preparation. I find it better to spade up the soil in this way than to dig deep trenches like those used for celery. After the spading is finished a little nourishing of the soil is in order. Roses like a specially prepared diet. By mixing a spade full of well-rotted cow manure and about two quarts of sand with the soil that is to go about each plant, the proper diet can be maintained. If you find it hard to get cow manure, a good commercial fertilizer will serve your purpose. I always prepare bed and soil the first thing in the spring, and let it warm up a bit before setting out the roses in late May. First of all, do not crowd the bushes. It's better not to set the plants directly opposite each other, but rather about two feet apart, diagonally placed. Mark the places and dig your holes. Then comes the little task everyone dislikes. The roots must be clipped a little. It is desirable for good blooms. With pruning shears, clip the root and young root growth about half an inch back to the live wood. Remember the roots must be healthy to supply life and vigor to the bush when it is beginning to grow. After the root treatment, place the bush in the hole. It is a good plan to have someone to help you hold the plant while you shovel the dirt around it. After filling the hole two-thirds full, let the hose run in the hole until it is thoroughly soaked and water-filled, then put the rest of the dirt around the bush up to about an inch below the union of the bud and understock. Water again. Pack the dirt around the bush, then move on to the next plant. Unless your plants have been cut back by your nurseryman when he sells them to you, do so yourself, leaving several inches of wood on each bloom branch. I find it most important to buy the right kind of rose bushes. Always two-year-old, field-budded stock do better for me. After your roses have been planted or cultivated, it is a good plan to cover the soil with a two-inch-deep tobacco mulch. This saves the labor of keeping the weeds down and keeps the soil cool and moist—helps keep down insects and pests. It is also valuable for its fertilizing powers.

Let us consider just a few of the wonderful varieties you can have in your rose garden this year. The hybrid teas are most attractive. But the perpetuals are good.

Hybrid Teas

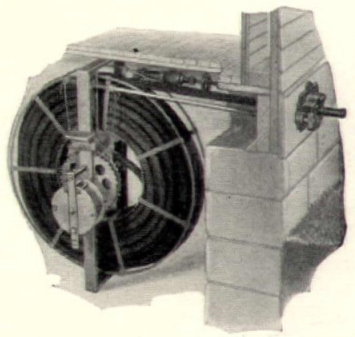
MULTICOLORED.

President Hoover. A blending of cerise, pink, scarlet and yellow. Beautiful pointed buds, large flowers, thick heavy petalage, and an exquisite fragrance.

Talisman. The most talked about rose today! Brilliant orange red buds that open into large fragrant blooms

[*Continued on page 31*]

Automatic



The little giant automatic reel is installed in basement, connected to water supply. Easy to pull out to desired length. To rewind, simply turn the key, and the hose *automatically* returns to the reel. Outside, all you can see is a neat metal plate. Write for free booklet. LITTLE GIANT MFG. CO., 1403 Third Ave. So., Minneapolis, Minn.

This book brings both enjoyment and profit!

ADVENTURES IN A SUBURBAN GARDEN

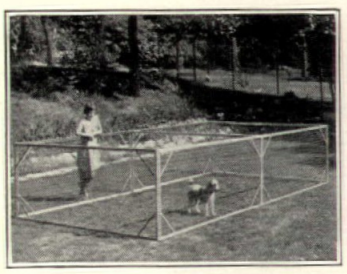
By Louise Beebe Wilder

Price $3.50 postpaid

By one of America's best practical gardeners and writers; a gold mine of information on uses and behavior of 500 varieties of plants. Gives actual experiences with bulbs, roses, annuals, perennials, alpines, wildlings, color schemes, and care of the garden.

19 illus.; 265 pages; and paper maps; cloth binding

THE ARCHITECTS' SMALL HOUSE SERVICE BUREAU
1200 Second Ave. So.
Minneapolis, Minnesota



Kanine Korral

A practical method of keeping small dogs safe and out of trouble. 4 panels form an enclosure 8 feet square—one panel swings as a gate and has a strong latch that holds it closed. The Kanine Korral is rigid, durable and sanitary. Priced at $20.00 and up, according to size. Can also be used as a play yard for baby. Send for free catalogue.

CROWN IRON WORKS CO.
1303 Tyler St. N. E. Minneapolis, Minn.
809-W Graybar Bldg. New York City

HOUSES OF STAGE SCENERY

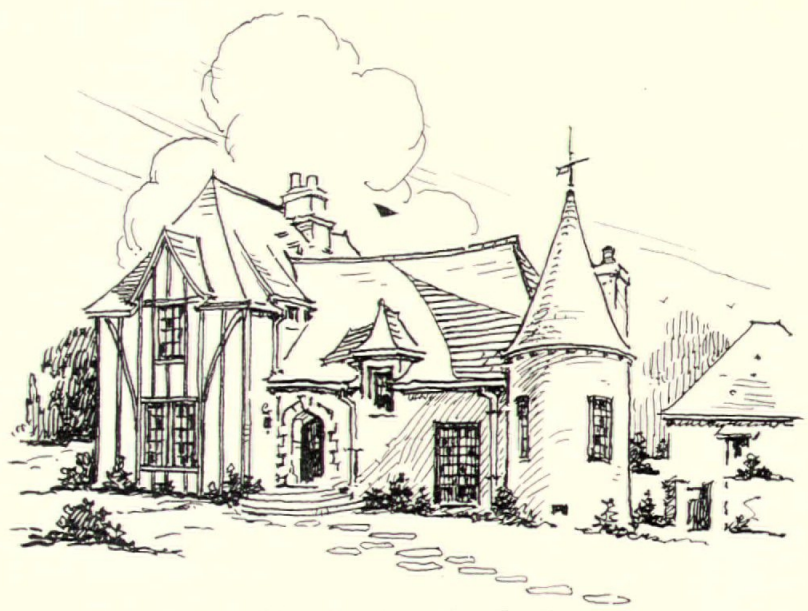
[*Continued from page 11*]

to think that they can build homes which are retreats from the realities of life. They have stimulated a demand for houses in the Old English style, in the Colonial style, in the Spanish peasant style, and indeed in all those styles which belong to older generations of simple, peaceful, quiet loving peoples.

Certain clever architects, moved by the same sentiments of home, have tried to reproduce for Americans the romantic houses of older generations. Since they could not purchase for their clients some quaint, old English farmhouse, as an antique dealer might do with a bit of furniture, they have studied the art of reproducing the charm of hand-built houses softened by the accidents of time. Clever artists, these architects. They have been able to build, with modern mechanics and machine-made materials, houses that look three hundred years old within one year of completion. Even if these homes do not have any stories woven into their fabric, they appear as though they should have. They are very dramatic and appealing, especially when they are seen through the medium of the photograph.

But unfortunately where there is one artist of skill who can design and execute houses that are picturesque and perfectly faked, there are thousands who try to imitate him and make a complete failure of the job. It requires great cleverness to build copies of antique furniture which are so perfect that they almost fool the expert. It likewise takes skill to build houses that imitate the old, medieval dwellings of the peasants who built every part of their homes by hand. Yet the modern fashion in American homes demands these quaint designs, and there are plenty of builders who try to produce them.

The speculative builder has learned that the public likes anything which seems to be hand-made or old. He has gone the limit in faking his materials of construction to produce this effect. He uses riots of color and roughest of stuccos, believing that by such means he is imitating craftsmanship and age. Everywhere we see houses of the old English farmhouse type, erected by speculators from the plans of architects who sell the designs, relinquishing all further interest in the development of the scheme. Many young architects turn these plans out on the side, as pot-boilers, getting fifty to seventy-five dollars per set. When such houses are turned over to the mercy of the builder, he develops them with his own choice of building materials that give the roughest kind of texture. He thinks he is simulating the work of the best architects, but this matter of using machine-made materials in imitation of the hand-wrought product requires great skill. Although the design may have much in its favor, suitable plan, pleasant proportions of parts, and other praiseworthy features, when this doctoring of materials is carried on by the uncouth builder, there is sure to result an architectural monstrosity.



Not a Castle. What then?

The delicate art of retouching building materials to make them look old and hand-made has become a commercial necessity. Our magazines are filled with colorful advertisements, showing roof tiles, plaster ornaments, wrought iron hardware, and many other materials, which are sold in faked condition. Machines have been made which will stamp the touch of the craftsman all over the material a thousand times. Wooden beams can be run through machines which cut chips on the surface like the marks of the adz. Plaster surfaces can be given that appearance of ancient work by covering them with plastic paint, smearing it this and that way, covering it with color squirted from the air spray, and finishing it with a glaze that is fully as effective as the shine on the elbows of an old suit of clothes.

All of this work increases the cost of building homes, and in most cases does not achieve the results desired. A great many of our modern houses, as a result, are ugly bits of stage scenery, and instead of satisfying our longing for the realization of our dream homes are disillusioning us. I predict that thousands upon thousands of these homes are going to be abandoned within a generation, only to haunt us by their uninhabited ugliness.

There is but one remedy. People of taste, when they build their homes, should try to make them look new, clean, modern, efficient.

The President's Conference on Home Building and Home Ownership

The final reports of the numerous committees of the Conference begin to come forth. Already there have been printed three of the eleven volumes that are contemplated. The whole work, in which will be combined the final reports of all of the committees, will represent a colossal study of the home building and home making problems of the nation. They will represent the best thought of a large number of the nation's leading specialists on the aspects of housing and home ownership, with which in one way or another all of us are faced.

The Small Home recommends these volumes to all who are interested in delving deeply into the subject. They will be intensely valuable to home economists, teachers, and lecturers, as well as to the ultimate home builder.

The three volumes already off the press are entitled:

1. *Planning for Residential Districts;* including city planning, subdivision, utilities, and landscape planning.
2. *Home Finance and Taxation;* including loans, assessments, and taxes on residential property.
3. *Slums, Large Scale Housing, and Decentralization;* including blighted areas and slums, large scale operations, business and housing, and industrial decentralization.

The volumes can be purchased for $1.15 each, postage prepaid, from Dr. John M. Gries, Executive Secretary, President's Conference on Home Building and Home Ownership, Department of Commerce Building, Washington, D. C. Any one volume, of which there will be eleven, may be secured separately.

Eight more volumes are in process of preparation. It is contemplated that they will appear in the course of the next few months. Volume number 5, *House Design, Construction, and Equipment,* will undoubtedly be of especial interest to readers of The Small Home.

A special price of $10.50, postage prepaid, will be made for the complete set.

Modern Furniture of Good Design

[*Continued from page 7*]

costly prices. Not only have lower prices crept in, but the sharp, cubistic angles have slowly passed out. To be contemporary, a chair or table need not have sharp corners sticking out obtrusively. The grace of the curved line is as commonly found in this present-day furniture as in that of previous eras. Chairs definitely "moderne" will have curved backs and arms, and tables will have exceedingly graceful curved supports, either of metal or of wood. Small tables for coffee or books may have simple legs of straight sturdy block-like design, but these will hold a circular top and bottom tray. The large chair may have curved arms and the bookcase may have rounded corners on its box-like shelves. One of the noticeable features of all this furniture is the absence of ornate decoration. It is simplicity itself and because of this is more and more gaining in favor. And it is practical, built to endure, and more than all else is it comfortable.

Proof is to be found on every hand that this new furniture has a most practical simplicity, depending for its decorative values not on carving and scrolls and gimcrackery generally, but on the sheer loveliness of wood, metal, and glass, on the satin finish that speaks so plainly of careful, painstaking workmanship.

In this casting aside of unnecessary decorative features, head and foot boards of beds have been all but eliminated as being neither necessary nor ornamental; the same has happened to the carved bedposts. Nests of tables looking like an inverted letter "u" are seemingly of one continuous piece of wood dispensing with legs and stretchers; mirrors are without dust-collecting frames and dressing tables have convenient glass shelves that no acids stain.

One may even find these new chairs and tables unpainted so that they can be stained, varnished, or lacquered to meet any color need or to be in tune with other furnishings. Well made and of good construction as they are, their prices are not high. A desk for example, is priced at $13.89; a large setback bookcase costs $12.89.

THE SMALL HOME GARDENER

[*Continued from page 29*]

of glowing golden yellow—stained and veined with coppery red. The inside of the Talisman is a glowing shade of orange rose. A strong vigorous grower with glossy green foliage.

RED ROSES

Mme. Edw. Herriot. Coral red shaded with yellow and bright scarlet—passing to shrimp red. Excellent. Fine grower.

Crusader. A wonderful deep crimson, double to the very center like the Columbia. Splendid grower.

Olympiad. Brilliant Red. Plant is strong and perpetual bloomer.

J. C. Thornton. A most brilliant, bright, glowing scarlet-crimson with buds of exquisite form. Fine, full, well shaped, high-centered, fragrant blooms.

PINK ROSES

Betty Suttor. Exquisite, both in long buds and fully developed, double, delightfully scented flower. The inside of the petals is of a delicate rosy pink—the outside a bright rosy pink.

Mme. Nicolas Aussel. A bright coppery red in the very long, shapely tapering bud that develops into a large, full, double flower of an exquisite opalescent salmon pink.

Los Angeles. One of the best flame pink, toned with translucent gold at the base of the petals. Exquisite.

YELLOW ROSES

Souvenir de Claudius Pernet. A striking shade of sunflower yellow, deeper in the center. Does not fade like so many yellow roses. A vigorous grower. The buds are long and pointed, carried on long stiff stems. *Golden Ophelia.* The flowers are yellow at the center, paling slightly at the outer petals. Vigorous grower.

Ville De Paris. Round buds of clear yellow. Big globular flowers of the same shade. A distinctive yellow rose. Splendid grower.

WHITE ROSES

Caledonia. Color when first expanding is slightly lemon tinted changing to a pure white as the flower develops. Habit very erect, and a vigorous grower.

White Killarney. Pure white, long, pointed buds, and blooms profusely.

Climbers

Dr. Walter Van Fleet. Delicate flesh pink deepening to rosy flesh at the center. Petals are beautifully undulated and cupped.

Paul's Scarlet. The most vivid scarlet climber in existence. Flowers of good size, borne in clusters.

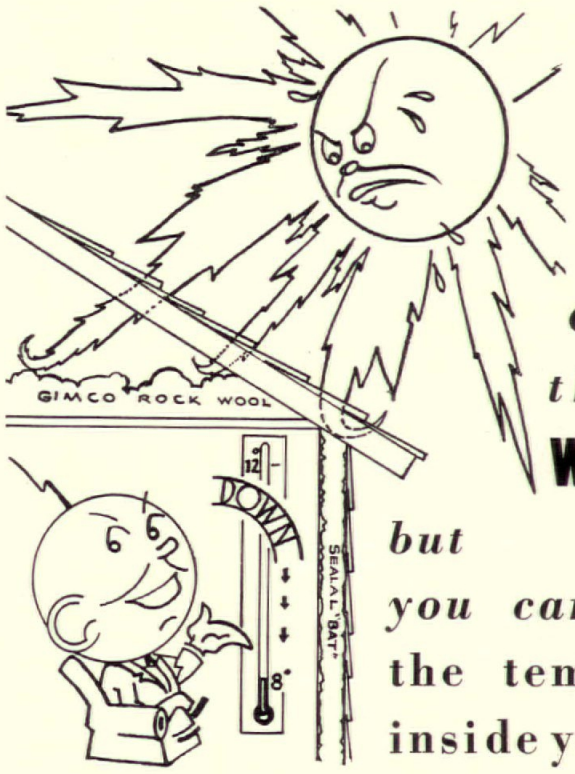
Silver Moon. Beautiful half double flowers—four inches or more across. Color, pure white with mass of golden stamens at the center.

Dorothy Perkins. A soft shell pink—flowering profusely in large clusters. Very fragrant and lasting.

American Pillar. A single flowering variety of great beauty. A lovely pink flower with clear white eye and clusters of yellow stamens. A sight not easily forgotten.

In going through your catalogs or talking to your nurseryman about roses, you will also find good varieties in the hybrid perpetuals. Whatever you do with your garden this year, just remember that roses can be grown satisfactorily to give you much joy.

D.W.S.



YOU *can't change the* WEATHER *but you can change* the temperature inside your home

Everybody talks about the heat. Why not do something about it ?

You can make upstairs rooms as cool as down—keep the whole house eight to twelve degrees cooler on even the hottest days, by having your dealer put a thick barrier of Gimco Rock Wool Insulation over the ceiling and in the walls.

It shuts out the heat of the scorching sun—keeps in the coolness of the night—gives you real summer comfort in every room in the house.

Expensive? Far from it! Let your dealer tell you how inexpensive it really is. Phone him today.

The NEW GIMCO SEALAL "BAT" PROVIDES FULL WALL-THICK INSULATION

Mr. Jim Coe Owner Says, "Remember Gimco and forget the heat".

. . . and at no greater cost than the ordinary one inch types of insulation. This new full wall-thick Sealal "Bat", moulded into fluffy, 4"x15"x18" sections is made entirely of stone and can not burn, fits easily into the spaces between the studding and will not sift out or settle. Gimco Sealal "Bat" (full wall-thick) not only makes upstairs bedrooms cooler, but reduces fuel bills 30% to 40%.

Shutting out the heat of the sun with Gimco Granulated Rock Wool.

Tucks easily into every crack and crevice.

Sealal "Bats" fit into the wall spaces and stay put. Easy to cut.

Old homes may have "New Comfort" blown into walls and over ceilings.

Write for your free copy of "New Comfort for the Modern Home". Learn how cheaply you can change the temperature inside your home.

GENERAL INSULATING & MFG. CO.
ALEXANDRIA, INDIANA
WORLD'S LARGEST EXCLUSIVE MANUFACTURERS OF ROCK WOOL PRODUCTS

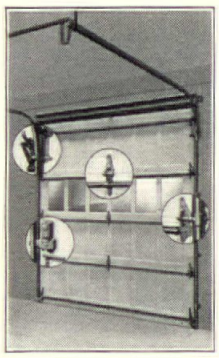
RōL-TOP

- - a door that Operates Easily The Year Around

. . . rolls up over-head— no sagging or dragging on the ground

Rolling up overhead on many ball bearing rollers, and perfectly counterbalanced, even a small child finds Rol-Top easy to operate—in winter or summer. Its balanced steel-truss construction assures years of uninterrupted service. Built in various sizes and of special artistic panel designs it is the *ideal garage door*—and one that will pay for itself many times over in convenience and door service. If planning to build be sure to have complete details on Rol-Top's superiority of construction and at what little cost it may be installed.

The Kinnear Mfg. Co.
58-68 Fields Avenue
Columbus, Ohio



Mail Coupon TODAY

THE KINNEAR MFG. CO.
Columbus, Ohio.
Please send me details and prices on Rol-Top Doors in the following quantity and size.

No..... Size.....

Name .....

Street .....

City .....

SHOPPING FOR FABRICS

[*Continued from page 10*]

tints in fashion for modern homes.

The Venetian blind was introduced in 1767 and preceded shades or glass curtains in common use. Green was a popular color to paint these blinds, and still is even today. Window draperies were of the same material as bed draperies. The custom also of matching over-curtains to upholstery continued. Window draperies hung from rods and had valances or cornices. Chintz, silk, and occasionally printed linen were the materials used. "Silk" poplin is a good substitute.

Later on in the century, when Hepplewhite furniture was in fashion, classicism, as a result of the discovery of Herculaneum and Pompeii, crept into the design of fabrics. With Sheraton, still later on, about 1793 or 1795, refinement increased. "During the Hepplewhite and Sheraton periods of furniture, the chintz ceases to have its pattern detached and grouped. Architectural details with figures disappear and once more the designer returns to flowers as the subject for illustration. The foliage, however, now takes the form of vertical stripes, being contained within lace-like ribands placed at even distances."

Hepplewhite in his book says about bedspreads: "Printed cotton or linen are also suitable, the elegance and variety of which afford as much scope for taste, elegance, and simplicity as the most lively fancy can wish." It was at this time that the ban was removed from cotton printing in England, but, in spite of improvement in English design, East Indian chintz continued to be smuggled in or copied, and to be most highly valued. The vogue continued in America also.

Materials for Sheraton beds, on the other hand, may be of printed linen or striped material. The printed cotton, with a classical design, or the chintz of Sheraton's day, harmonize, even if Sheraton himself did not suggest the use of them.

For the draped four-post beds, Hepplewhite emphasizes fulled or "petticoat" valances. Note a similar valance on a New England Sheraton type bed from the Metropolitan Museum shown in the photograph. Cornices were used for both beds and windows in both periods. Another antique Sheraton type bed however, shows a scalloped counterpane over a scalloped valance from the edge of the bed, a single pair of short curtains at the head of the bed, and a flat piece over the head board. Pointed valances and fringe trimmings for over-curtains are historical for Sheraton decoration.

Hepplewhite side chairs reproduced for the small home dining room have velour instead of velvet, also plain haircloth in black, blue, or purple, or checquered in blue, black, and green, but striped haircloth is also correct as well as red or blue Morocco leather.

The Sheraton chairs on the market for the dining rooms of small home dwellers are few. Some come covered with the correct damask "with little figure details of the Louis XVI order" and a row of small brass-headed nails. Because of this covering they are not so practical and are slightly ornate in their appeal—not so much, however, as the Chippendale with large figured Italian damask. Fine striped damask is simpler, in keeping, and also correct. For Sheraton side chairs to be used elsewhere, a French cotton with a classical design is possible.

Contemporary with Chippendale, Hepplewhite, and Sheraton were Louis XV and XVI in France. These styles, however, are too ornate for the *average* small home, but in their simplified French Provincial they have charm and marked suitability for many.

French Provincial fabrics are toiles with rustic scenes, the characteristic rose-red and the less common blue-and-white checked ginghams, Normandy plaids, and chintzes with roses and tracery vines. Clever is quilted chintz in calico patterns, with saffron-yellow, blue, red, and rose-red grounds, purchased by the yard, quilted with wadding on the back in imitation of the petticoats the thrifty French cut up for upholstery. Similar is plain glazed cambric in a lacquer-red or bright green, quilted. These all are used for permanent upholstery of bergeres and arm chairs, or for loose, thick cushions on these and rush-seated arm chairs, or for side seats. With ladder back types thick cushions tied onto the back add comfort and seat pads tied on are characteristic.

The toiles drape recessed beds and windows, and gingham makes simple curtains for a bed, curtains for windows with ruffled valances, a ruffle beneath the mantel, or lining of cupboards. Plaids, glazed percale, colored linen, or sateen, are usable for over curtains also. Muslin and bobbinet, when necessary, are adaptable for glass curtains.

HOT ROCKS IN THE SUMMER GARDEN

[*Continued from page 17*]

en leaves; and *S. treleasi*, forming a large fleshy pink and gray rosette, with yellow blooms from August on into winter.

The echeverias have much in common with the sempervivums, and are even more closely allied to the cotyledons and dudleyas. While splendid for southern gardens, or for use under glass in the north, they are largely of Mexican origin, and with the exception of *E. amoena*, not hardy.

Cotyledons and dudleyas have had their names much mixed. In seeking them look under both names as well as echeveria. *Dudleya pulverulenta* has found its way into the north as a carpet bedding-out plant.

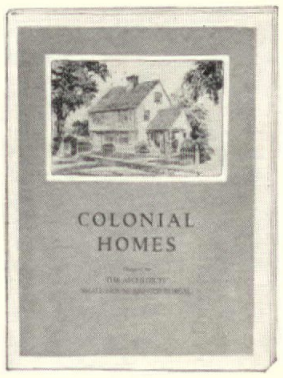
A number of unusual small aloes, notably *A. variegata*, may be treated in a similar manner to the foregoing group. They too are miniature century plants. Closely allied to the aloes are the haworthias with their beaded rosettes, and the gasterias, both handsome small plants among the stones, adding beauty to their curious substance. *H. fasciata* and *G. verrucosa* are both striking with stiff upstanding leaves sparklingly beaded (tubercled). The haworthia is in rosette form, while the gasteria carries its leaves on an axis from the base. They are both medium small plants easily carried on in pots of sandy loam with a little lime rubble and thoroughly rotted manure. Re-potting once in three years is usually ample, so the extra labor of removing to shelter during the coldest months is not excessive. The flower spike of the former is about twelve inches high, that of the gasteria up to twice as much. The individual leaves are from one to six inches in length.

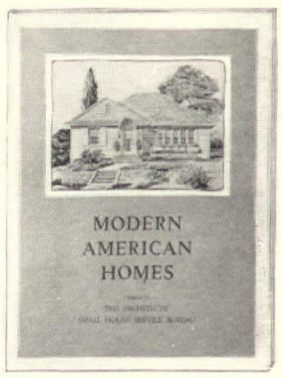
Gasteria verrucosa—a striking plant with sparkling beaded leaves.

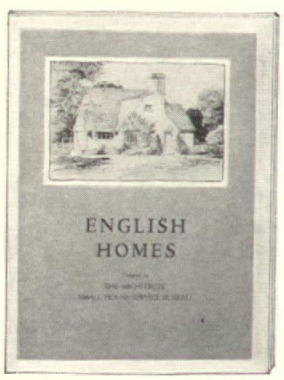
● *Pleasing exterior appearance and convenient floor arrangement are not the result of chance. They are achieved by knowing the fundamentals of good design.*

● *Knowledge of houses, construction facts, interior decorating, and landscaping is not to be acquired in a moment. But, careful reading of* THE SMALL HOME *over a period of a few years will help a great deal.*

● *Remember,* THE SMALL HOME *is practical for the greatest number of home owners because it limits its work to houses not larger than six principal rooms.*





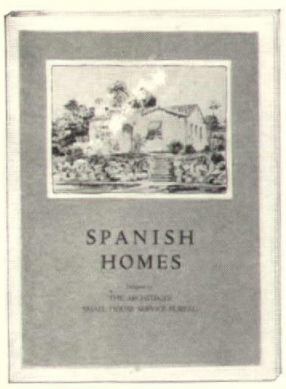


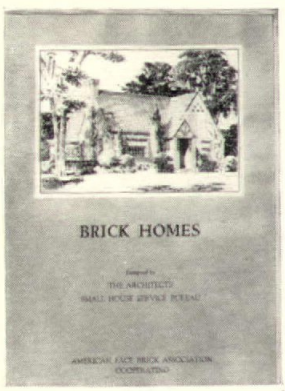
FREE STYLE-BOOK

Choice of Style Book of House Plans Free with a Year's Subscription to the Small Home.

YOUR choice of any one of the five splendid home-building style books exactly as shown here—sent free with a one year subscription to the Small Home. The style of one's home is really a matter of personal preference. For that reason you are offered your choice of five different plan books illustrating Modern American homes, Colonial homes, English homes, Spanish homes and homes of brick,—each one containing houses designed to be built at moderate cost. Photographs and perspective drawings together with floor plans and descriptions of important details explain each house design.

● Here in compact form, you secure a practical selection of ideas and suggestions that help you to choose your future home. Subscribe now —12 months of technically sound home-building information—plus your choice of any one of the style books for only $1.00. Just fill out the coupon. Write plainly the name of the book you want. (Present subscribers please write "Renewal" after their names.)





12 *Issues for* $1

THE SMALL HOME
1200 Second Ave. So., August, 1932.
Minneapolis, Minnesota.

Enclosed is $1 for a year's subscription to the SMALL HOME.
Begin with the current issue.
Please send my free copy of _____ Homes, at once.
(write name of book)

Name _____ *Address* _____

State _____ *City* _____

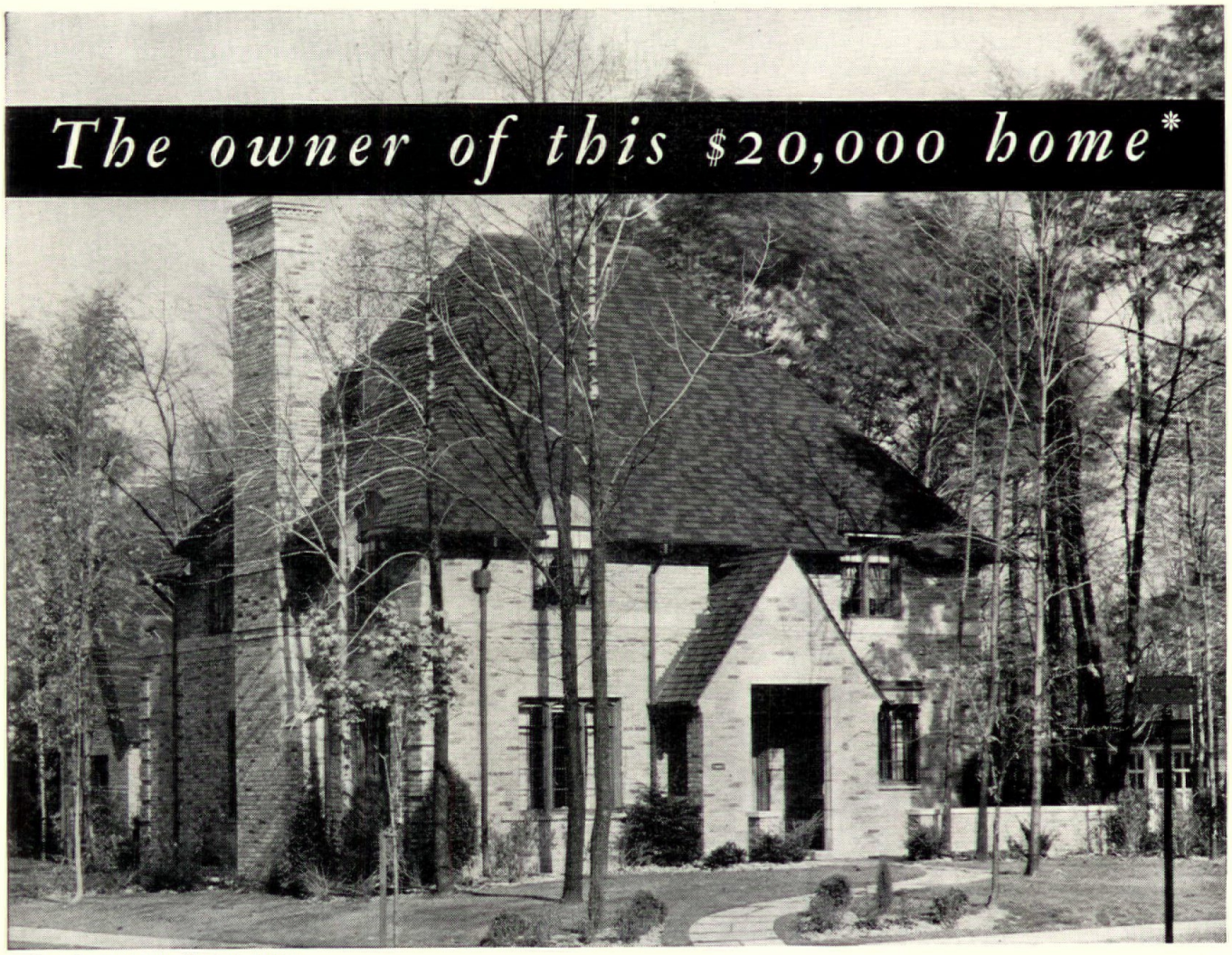
The Small Home

JUNE 1932

Published by THE ARCHITECTS' SMALL HOUSE

SERVICE BUREAU, Inc. » One Dollar a Year

PRICE 10 CENTS



George Howard Burrows, Cleveland, Architect

*INVESTED ONLY $21 *to insure a dry basement*

THE owner's investment represents the difference in cost of Medusa *Waterproofed* Gray Portland Cement and an un-waterproofed cement.

Medusa Waterproofed Cement was used for the concrete basement floor, mortar for the masonry wall construction, and for the plaster coat applied to the foundation walls.

The owner writes us "My recreation room in the basement is dry and as pleasant as my living room."

Medusa Waterproofed Portland Cement—successful for 22 years—contains Medusa Waterproofing Compound ground in at the mill and produces concrete and mortar that is *automatically waterproofed* throughout the entire mass. This waterproofing method is permanent and economical.

If you are building, or your present basement is damp, write for the free circular "HOW TO MAKE BASEMENTS DRY."

MEDUSA

WATERPROOFED PORTLAND CEMENTS
White and Gray
Originated by Medusa—Proved by Time

MEDUSA PORTLAND CEMENT COMPANY
1002 Engineers Building Department S Cleveland, Ohio

James Jennings Bevan, Architect

THE SMALL HOME

FINANCING PLANNING BUILDING

Published monthly by the Architects' Small House Service Bureau, Inc. Publication office and national headquarters, 1200 Second Ave. So., Minneapolis, Minn.

Terms: $1.00 per year United States; $2.00 Canada and foreign.

Copyright 1932 by the Architects' Small House Service Bureau, Inc. The plans and editorial matter appearing in The Small Home cannot be republished without permission from the publishers.

Entered as second-class matter at the Post Office, Minneapolis, Minn.

ROBERT T. JONES, A. I. A.,
Editor

Advertising Representatives:

NEW YORK, N. Y.
Alexander L. Patterson.
570 Lexington Ave.

BOSTON, MASS.
John Herbert, 126 Newbury St.

CHICAGO, ILL.
Paul A. Myers,
1039 Hollywood Ave.

SAN FRANCISCO, CAL.
R. J. Birch & Co.,
155 Sansome St.

LOS ANGELES, CAL.
R. J. Birch & Co.,
846 S. Broadway.

• CONTENTS •

JUNE, 1932 **VOLUME XII, NUMBER VI**

A CONNECTICUT COTTAGE
Charles S. Keefe, A.I.A., Architect 2

SHOPPING FOR FABRICS
By Charlotte Lilienthal 4

LANDSCAPING THE SMALL HOME GROUNDS
By Harvey H. Cornell, A.S.L.A. 7

THE LAST MINUTE GARDEN
By Arthur Hawthorne Carhart 10

DECORATIVE ACCESSORIES IN THE MODERN MOOD
By Ellen D. Wangner 12

GOOD EQUIPMENT IN THE LAUNDRY WORKSHOP
By Lydia Ray Balderston 14

HOW MUCH WILL IT REALLY COST
By Robert T. Jones, A.I.A. 16

THE DESIRABLE NEIGHBORHOOD
By Blanche Halbert 18

INSPIRED BY THE INFORMAL CHARM OF THE OLD 20

THE LAMPS OF HOME BUILDING
By William Gray Purcell, A.I.A. 22

THE SMALL HOME SHOPPER 23

THE SMALL HOME GARDENER 25

COLONIAL COTTAGE DESIGNED FOR LOT WITH SLOPE 26

Regional Divisions of the

ARCHITECTS' SMALL HOUSE SERVICE BUREAU, INC.

BOSTON, MASS., 194 Boylston St.
The New England Division, Inc.

CHICAGO, ILL., 7 West Madison St.
The Central Division, Inc.

CLEVELAND, OHIO, 230 Hanna Bldg.

DENVER, COLO., 1197 Stout St.
The Mountain Division, Inc.

INDIANAPOLIS, IND.,
333 N. Pennsylvania St.
The Lake Division, Inc.

MILWAUKEE, WIS.,
425 E. Wisconsin Ave.
The North Central Division, Inc.

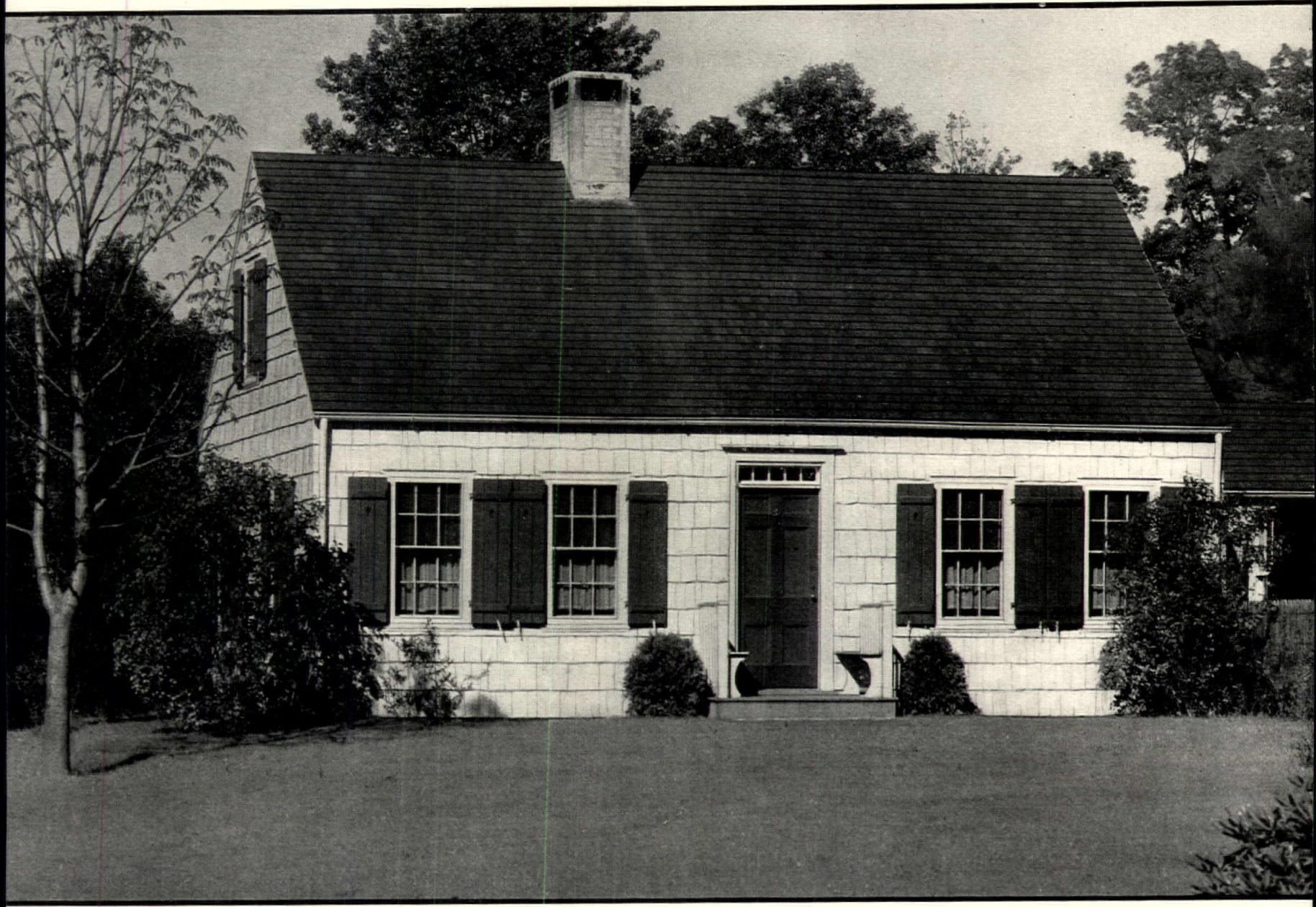
MINNEAPOLIS, MINN.,
1200 Second Ave. So.
The Northwestern Division, Inc.

NEW YORK, N. Y., 101 Park Ave.
The Atlantic Division, Inc.

PITTSBURGH, PA.,
1210-A Chamber of Commerce Bldg.
The Potomac Division, Inc.

ST. LOUIS, MO., 6174 Delmar Ave.
The South Central Division, Inc.

SEATTLE, WASH., 721 Virginia St.
The North Pacific Division, Inc.



ARCHITECTURE RESOLVED INTO ITS SIMPLEST TERMS

THAT is exactly what this little Colonial house is, for here there are but four walls, a roof, and openings nicely spaced and precisely balanced. As a result there is a restful orderliness about it, and its prim simplicity has a charm that the more elaborate often misses. Planting, too, has been skillfully handled, for while there are trees as well as shrubs about it, those which are close are not of a size to dwarf it or to obscure its clean cut outlines. The colors are the characteristic green and white of this style of architecture, but although it is a color scheme common enough, it is never commonplace.

A CONNECTICUT COTTAGE

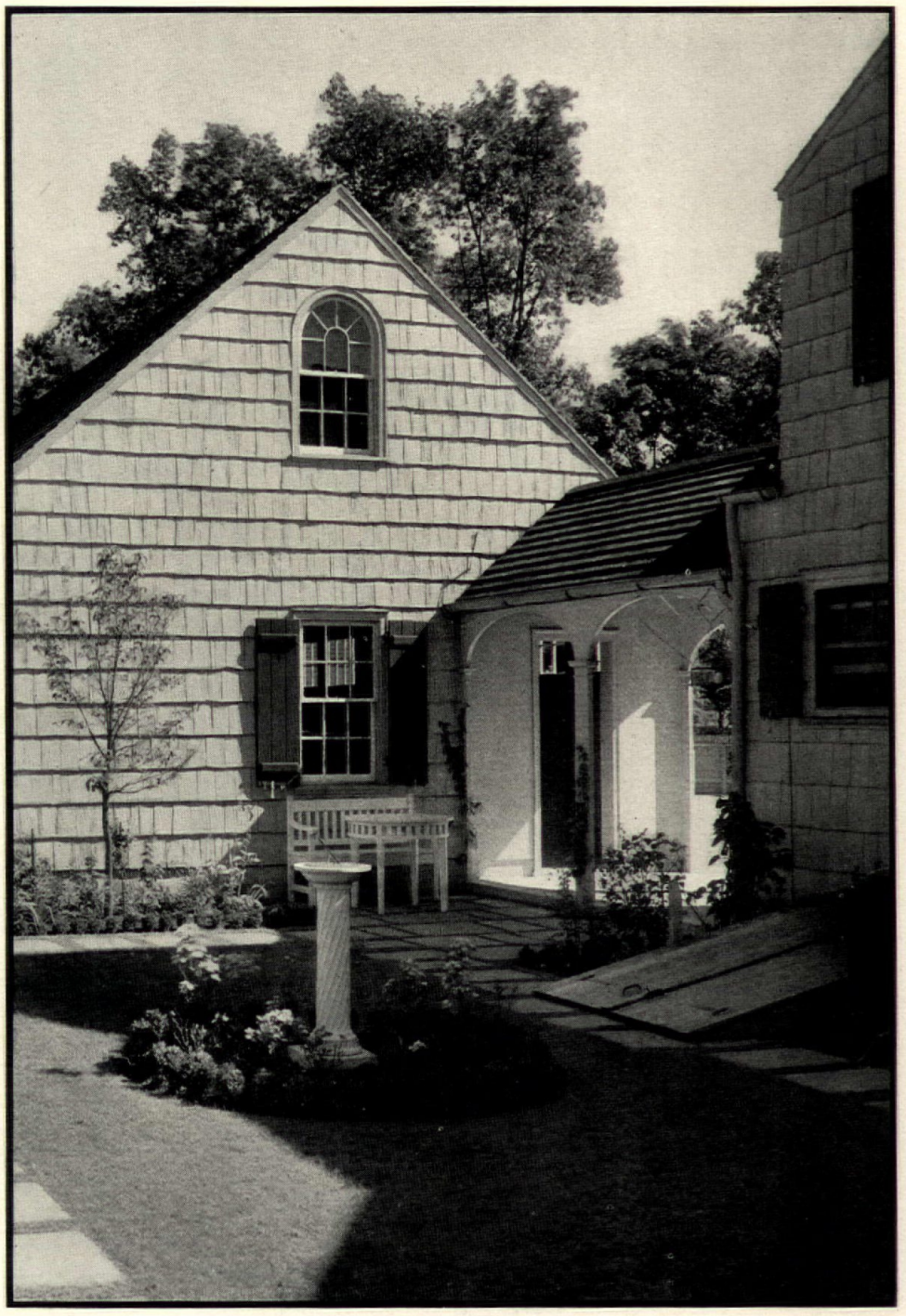
CHARLES S. KEEFE, A. I. A., Architect

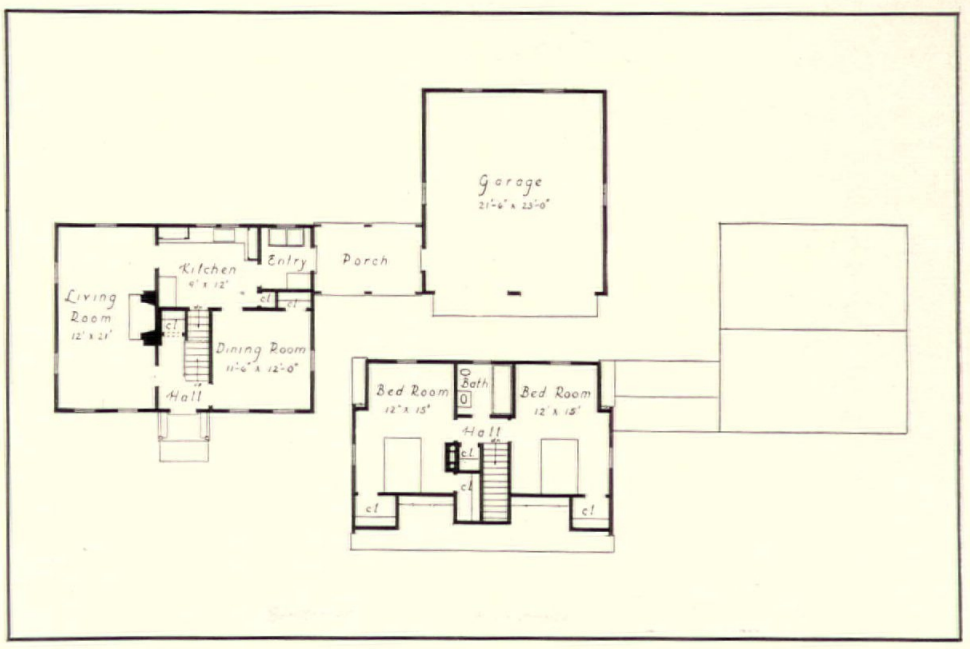
ALTHOUGH it might, of course, have been built in practically any section of the country, nothing could be more appropriate than its New England setting for this little Colonial house. While it is a friendly, hospitable cottage it has its reticences, too, managing by the very nature of its plan and layout to provide seclusion for the garden, and a measure of it for the sleeping rooms also, since they overlook the side and rear yards alone rather than the more public area at the front. The facade is charming but, shall we say, non-communicative, so that with all due consideration for the passerby the cottage appears definitely designed for the use and comfort of the owners.

Although there are but five rooms, these are of comfortable size. Even the kitchen is a happy compromise between the compact kitchenette of recent years and the pleasant, roomy place that served an earlier generation as living room and dining room also.

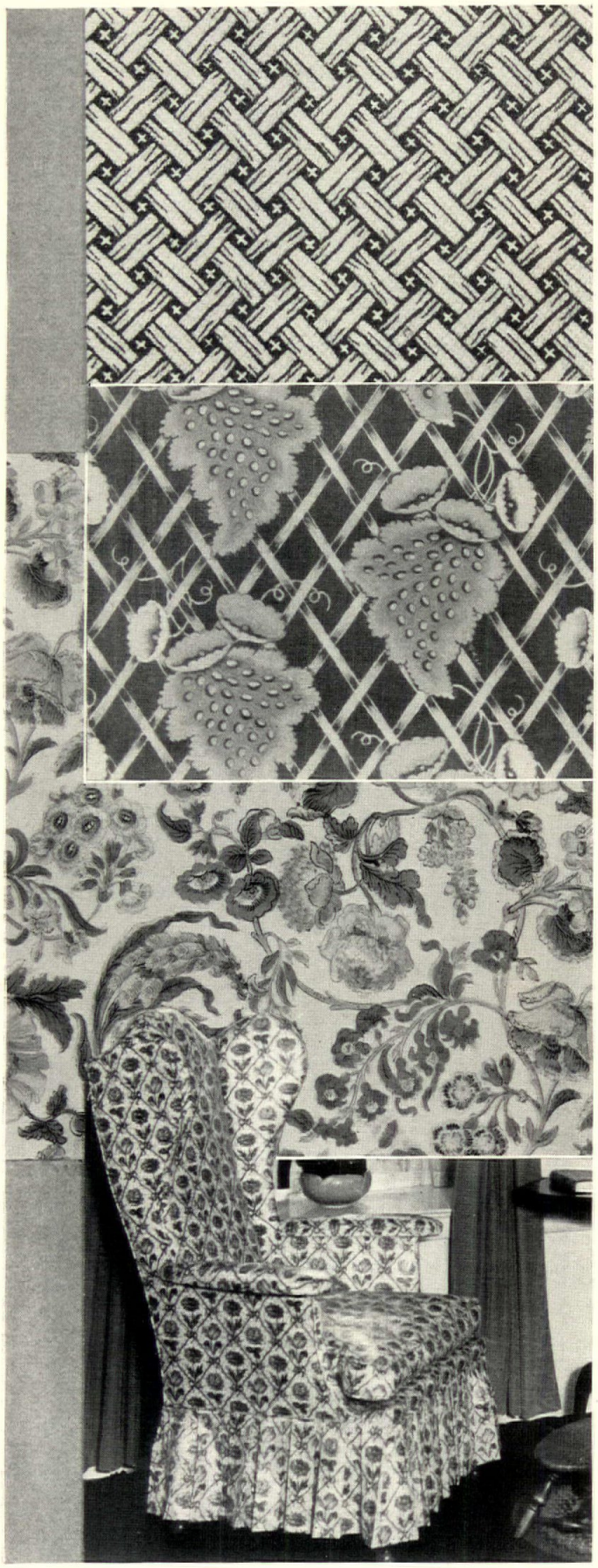
The walls of the house are of rived cypress shingles, painted white, against which the fresh green of shutters and roof stands out delightfully. The porch, doubly useful, as it provides a covered passageway between house and garage, is more than a little ornamental, with its broad arched openings and square columns. This idea of a covered passageway between house and service buildings is an old, old one, and like many old practices decidedly attractive when modernized and put into operation anew.

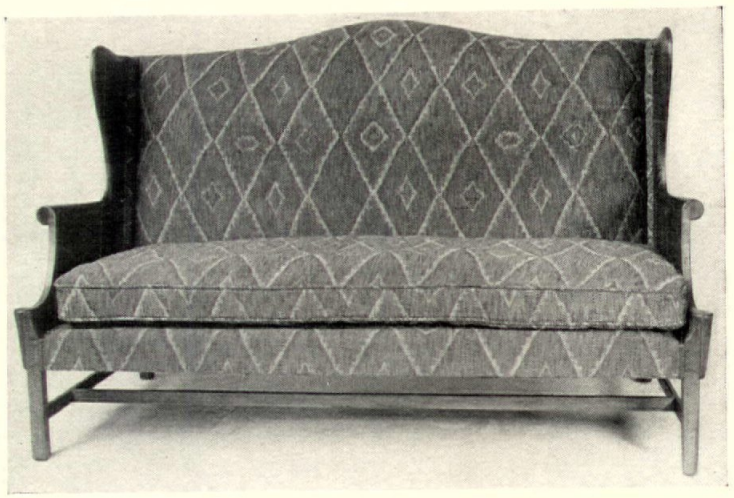
The garden, like the house, is on a small scale and without elaboration. Straight walks, broad expanses of greensward, and narrow borders make it, in many ways, an extremely practical arrangement for a small place. Such a garden is not expensive to build, easy to care for, and possible to maintain well at a minimum of expense. The sun dial, which is shown in the illustration, is of wood with a brass gnomon, giving the garden a feature of distinction at slight cost. Indeed, all things together make this garden a place to be lived in and enjoyed as a garden should be.





The three fabrics illustrated on this page are all typical early American reproductions suitable particularly for the wing chair shown below (William A. French and Co.), the upper two being usable on the early American settle shown at the right (Virginia Craftsmen). The first print is a clever and inexpensive imitation of a woven fabric, in orange and blue, with the ordinary rough surface of a hand woven fabric (Thorp and Co.). The second illustration is of a glazed chintz with a rich cream colored figure on a virile red ground (Lehman-Connor Co.). The third print is a typical Queen Anne chintz with English flowers intertwining (F. Schumacher and Co.).





SHOPPING FOR FABRICS

by CHARLOTTE LILIENTHAL

NO matter how few the earmarks of period may be in the furniture and furnishings of a modern home, some knowledge of period in textiles is essential before making a final choice of fabrics. For simple cottage furnishings, we use the coarser fabrics of the more primitive Pilgrim home, when New England was still a colony of old England. These stuffs are in better taste for this type of home than the expensive wools and imported fine damasks and velvets used in the wealthier homes of early America, north and south, in the Seventeenth Century, just as in old England.

Draped back ruffled curtains of dotted swiss, muslin, and grenadine have become traditional to give the quaint cottage atmosphere. None, however, are necessary for the diffusion of sunlight or for privacy over decorative diamond panes or cut-up lights, though it may be desirable to use them if over-curtains have not been used. Over outswinging casements they are, obviously, impractical. Similarly it has become the custom to loop glass rosettes and to trim them sometimes with ball fringe. Later mid-eighteenth century inventories reveal an occasional use of muslin curtains. Not, however, until the Nineteenth Century were glass curtains historically common. They shut out too much twilight in those days of candle light. Inventories show that the use of over-curtains, however, probably for warmth was fairly common in even the Seventeenth Century.

In the American Wing of the Metropolitan Museum in New York a mid-Eighteenth Century room, although later than the period we are discussing, that is up to 1725, and although from a home on a wealthy country estate, gives authority also for the use of over-curtains. Over *small,* picturesque, romantic out-swinging casements they should hang in an *informal* length to the bottom of the apron. With the *larger* upper and lower sash windows, if the type of material like stiff glazed cambric or chintz demands it, their more formal—not necessarily formal—length to the floor is possible.

Similarly, a homespun pattern of mohair drapery, plain or plaid coarse linen suggestive of homespun, and toile, all of which are right for the period, might demand floor length treatment. For the shorter length, the correct East Indian or Queen Anne chintz, simple checked gingham, and possibly plain linen or toile are likely to be useable.

A *fulled* valance also gives an informal atmosphere, but is right only when it extends all the way across the opening. When over-curtains are not to be drawn, we use painted *wooden* poles and rings; if to be drawn, the modern $\frac{3}{8}''$ brass rods to facilitate drawing.

For curtains for an early American room, the three fabrics shown at the left are suggested. The "Old Diamond" glazed percale is a typical reproduction on an old drab ground of sufficient distinction to harmonize with a pine background. (Lehman-Connor Co.)

Fascinating is the way in which the light picks out the cream scrolling tree design on brown background illustrated below the diamond print (F. Schumacher & Co.)

The Indian Village design long ago gave inspiration to our American toiles. The print shown at the extreme left is hand-blocked in India on Irish linen, and imported by the Hindustan Art Co.

Plaited or gathered ruffles, plain or edged with colored ball fringe, are correct for trimming valances or over-curtains of such materials as glazed cambric or chintz and ball fringe only for toile and linen.

Drapery folds hung straight are in harmony with the lines of windows and doors and thus do not break the architect's straight lines, but so customary is it to loop *ruffled* curtains that in this instance we have become used to the error. Later rooms in the American Wing show over-curtains held back loosely so that the effect is practically straight. This should be a guide to avoid exaggerated draping.

East Indian chintz enjoyed a great vogue in these days of East Indian trade, not only as over-curtains, but as wall hangings and furniture covers also. We recognize them by their bird and floral motifs and Oriental symbols familiar in Persian rugs, and their typical soft Indian blues, greens, reds, and yellows on white, cream, black and other colors. They were the inspiration for Queen Anne chintz.

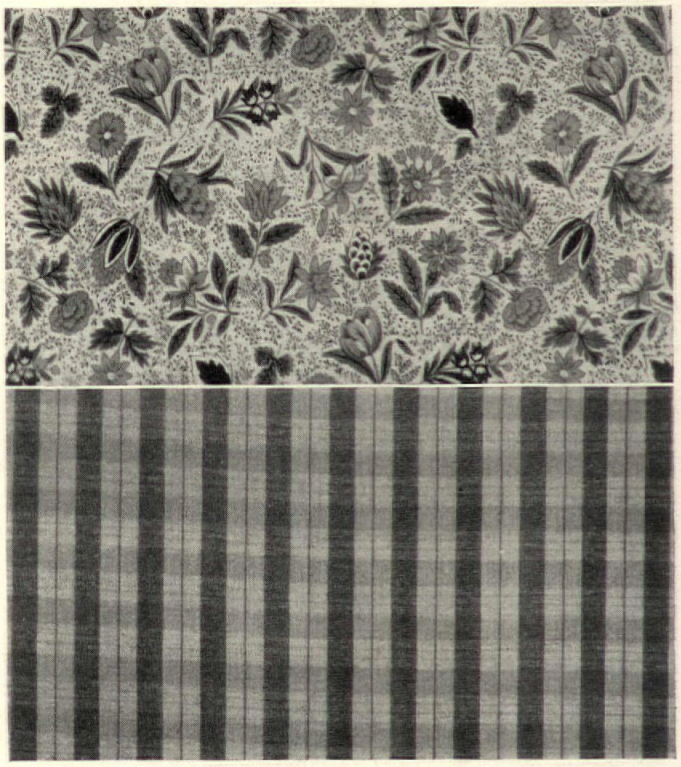
"We recognize (the latter) by their lightness and by the long thin designs of intertwining flowers of Indian type . . . " most frequently the cornflower and carnation.

In homes where New England furniture predominates, it might seem a foregone conclusion that French toiles are out of place. On the contrary, with their French peasant scenes they are suitable with cottage furnishings though contemporary with late Colonial and American Federal since they were first printed in 1760, shortly before the American Revolution. Our own modern "early American" toiles of this time are especially right.

The colors of all these early stuffs were strong and bright—blue, green, red, yellow, and plum. Red, that gay, vivid, virile color, only begun to be appreciated by us since the World War, was favored in crimson, old-red, and red by our ancestors, whom we are inclined to think so mouse-colored mentally as well as in outward appearance.

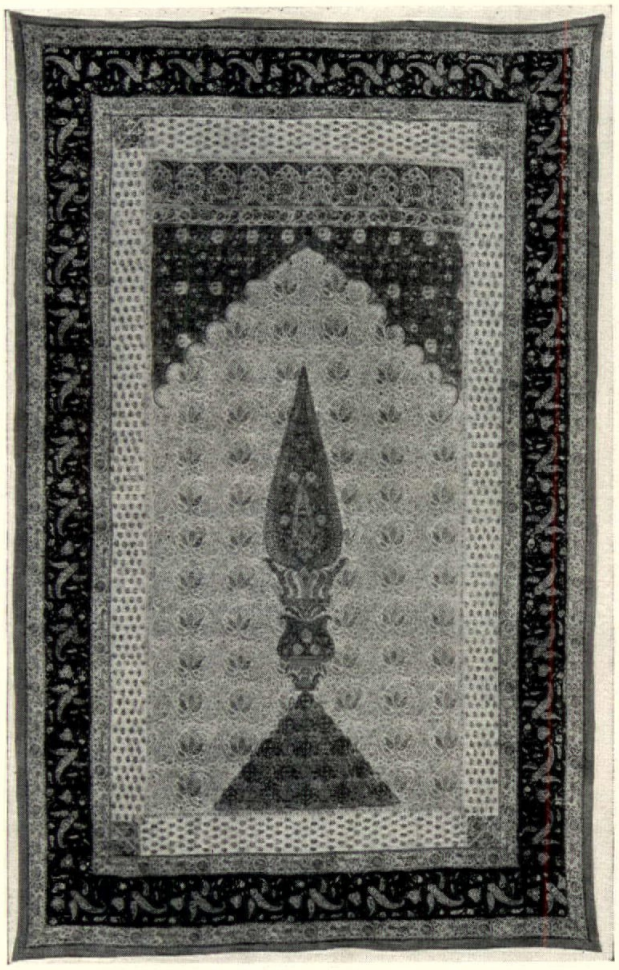
It was a fashionable custom in early American days and up to modern times to match up curtains with upholstery. This led to the naming of rooms as the Green, Blue, Red, or Yellow Rooms from the color of the curtains and upholstery. The modern trend is more variety in upholstery fabrics with some matching up when the over-curtains are of patterned materials like chintz.

Some pads of chairs in the Woodbury room tie up to the blue over-curtains by the use of the same printed linen. To contrast with the curtains others are of red woolen cloth, known in Colonial



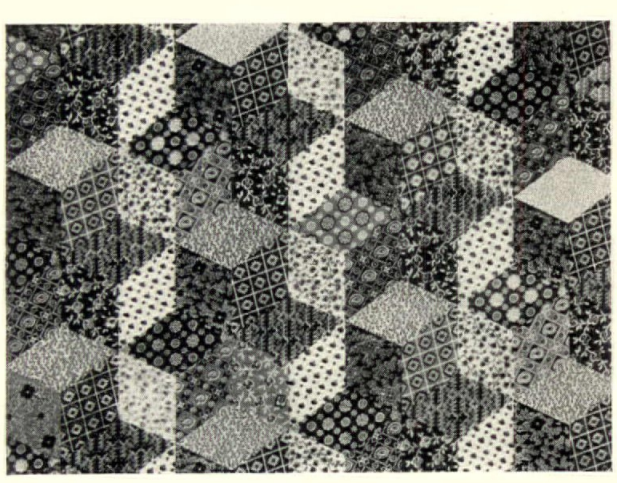
Loose seat pads sometimes add comfort to early American rush seated chairs. For a chair such as that shown at the left (Baker Furniture Factories), the two materials shown above are right in scale and design.

The upper of these two materials is a demi-glazed chintz with very small flowers of unusually lovely coloring. The small checked material below is of rough texture, of natural linen color and henna. (Both from Thorp and Co.).



At the left is a reproduction of an old East Indian Palangposh. Its strong coloring on a cream or black background makes it particularly suitable as a bedspread for a man's or boy's room (Hindustan Art Co.). Below the palangposh, to the left is a chintz, which may be purchased by the yard, reproducing fragments of an Indian print. In virile colorings of red, cream, blue and white, it also is suitable for a boy's bedspread (Lehman-Connor Co.).

A hand woven coverlet that can be had in any colors covers the cherry and maple bed illustrated above (William A. French & Co.). Less expensive are the seamless factory-made coverlets in imitation of handwoven. For such a bed the distinctly early American glazed percale, illustrated at the right of the Indian chintz, is especially suitable (Lehman-Connor Co.), as well as the Star of Bethlehem fabric below, (F. Schumacher and Co.).



days as "say," a cloth resembling serge. (We have a striped upholstery serge now but it is expensive.) On the primitive rush-seated chairs, the joint stools, and settles, loose pads then added comfort. For cottage furnishing chair pads are correct made of chintz, in East Indian or quaint glazed calico-patterns, also of eastern inspiration, of small-sprigged flowers, or in the diapered, small geometrical designs. Select chintz with roses, pansies, or morning glories of the old English garden; plain linen in the popular red; and prints in imitation of cross stitch, the latter for a child's chair. These are all fascinating, quaint, simple stuffs of unusual charm.

For covering the easy or wing chairs, Queen Anne patterns and East Indian chintz, if their patterns do not increase the height effect of the chair back, toile, and "furniture checks" are right. The popular check however, in Colonial parlance, seemed to be either a wide or close diagonal or lattice pattern rather than the square of our understanding. However, on a later antique Chippendale settee is a woven star pattern alternated with a darker square and diamond motif that does give a square-checkered effect.

Suitable bedspreads for use with an early American maple button-turned spindle bed, or a quaint, short, sturdy low post bed or a low panel maple one, or reproductions, or perhaps for a Windsor bed adapted from the Windsor chair familiar to all, are, among others, a Colonial coverlet or handwoven homespun or only a patchwork quilt. If eager searching in your attic discovers no such old treasures, you may now buy reproductions of the hand woven coverlets or inexpensive but most fascinating percale, printed in imitation of a patchwork quilt. The latter has all of the old interest of color and retains the antique Star of Bethlehem pattern. The final touch of verisimilitude is its back of quilted cotton batting. Its improvement is in more harmonious blending of colors than in some of the old patch work quilts.

Also easy is it to buy one of the low-priced, so-called Dolly Madison spreads of crinkle or Austrian cloth, familiar some years ago in roller shades for modern rooms, [*Continued on page 32*]

View 1

LANDSCAPING THE SMALL HOME GROUNDS

by HARVEY H. CORNELL, A. S. L. A.

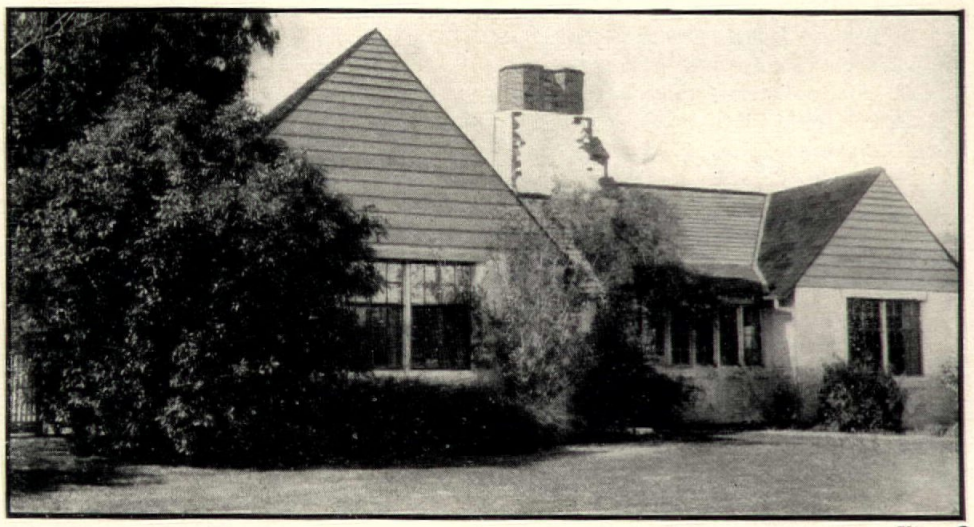
WE Americans have been accused of not fully understanding the true meaning of "home" as it is understood in older countries. Our migratory ways, our lack of leisure and of relaxation, and our fast pace of living would tend to prove this accusation. But conditions are changing, and our growing appreciation of the better things in architecture and landscape architecture will prove to be one of the remedies. We are beginning to know that much contentment and joy can come through *contact with the soil and growing plants.*

The happy dwellers within the little English cottage illustrated in this article can be numbered among those fortunates who, because of this new spirit of gardening, are now reaping the benefits of a charming and livable "home," indoors and out.

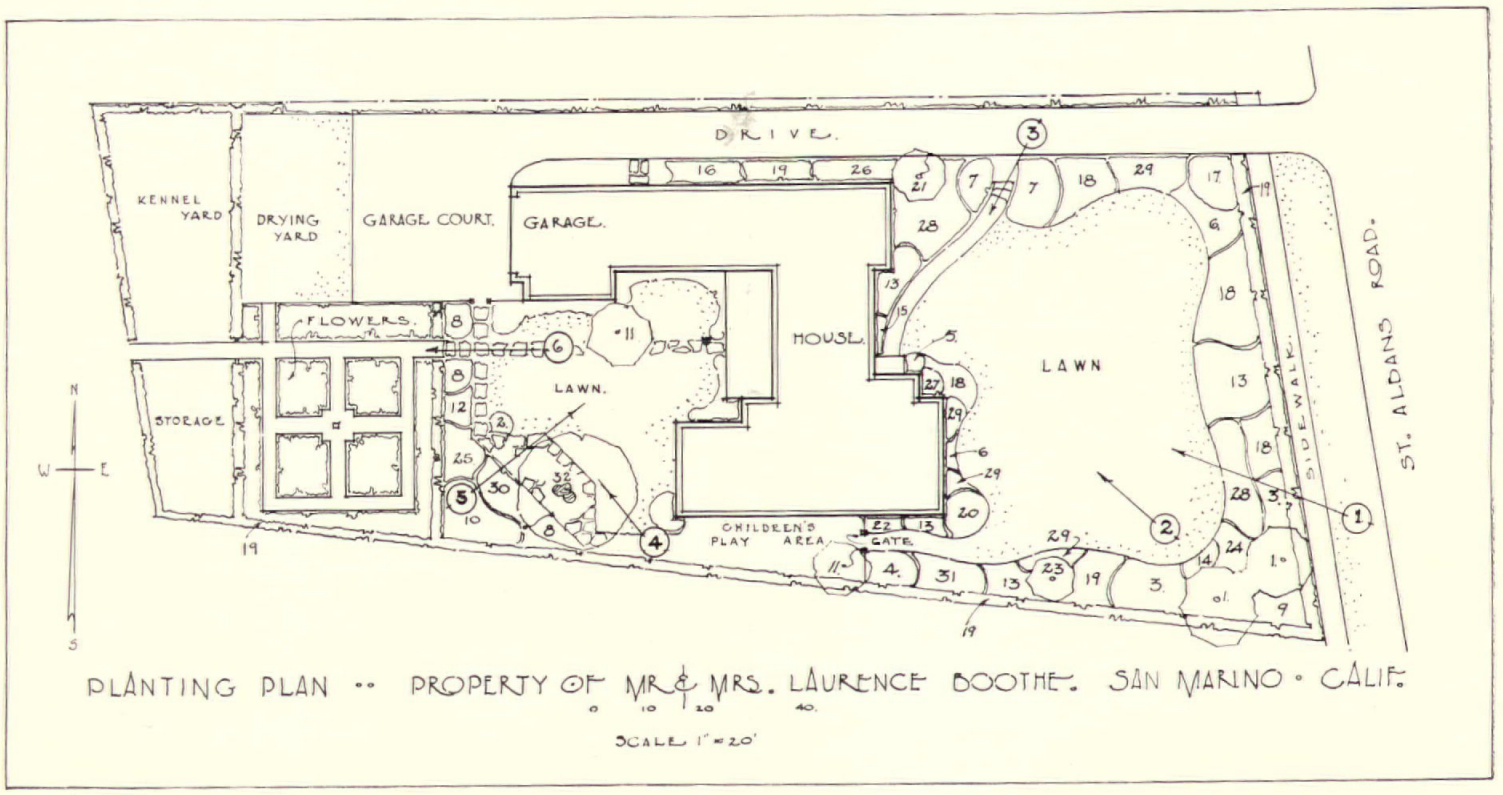
This property in San Marino, California, is the second in a series of good examples of small home ground developments scattered throughout the country. The lot is topographically flat, faces east, is one hundred feet wide on the front, seventy feet wide at the rear, and approximately two hundred feet deep. Although the area lies within a typical intensely developed suburban district, the bordering lots on either side are as yet unoccupied, thus setting this house distinctly apart from its neighbors with immediate surroundings decidedly untidy. In direct contrast to the first home of this series as presented last month, there are no large two-story residences closely encroaching on either side. Yet the desire for privacy was a paramount issue in the mind of the owner, regardless of the lack of objectionable objects near at hand. To the writer, this desire for privacy, for a home of one's own, set apart definitely from its neighbors, is indicative of a strongly growing tendency everywhere towards *individual* rather than collective lot development. The houses of earlier Americans possessed, in most cases, spacious open lawns, and therefore the need for privacy

EDITOR'S NOTE

Harvey H. Cornell presents a description of a small lot design, this time by Katherine Bashford, also a member of The American Society of Landscape Architects. This is the second in Mr. Cornell's series, in which he includes photographs of the completed garden, plot plan, and actual planting list. Mr. Cornell will also answer any questions dealing directly with the landscaping of the plots shown in this series.



View 2



PLANTING PLAN •• PROPERTY OF MR & MRS. LAURENCE BOOTHE. SAN MARINO • CALIF.

PLANTING LIST

Plant List for California

1. Oregon Maple—*Acer macrophyllum*
2. Glossy Abelia—*Abelia grandiflora*
3. Abutilon—*Abutilon hybridum*
4. Strawberry-bush—*Arbutus unedo*
5. Boxwood—*Buxus sempervirens*
6. Yellow Chorizema—*Chorizema ilicifolium*
7. Rock Cotoneaster—*Cotoneaster horizontalis*
8. Japanese Quince—*Cydonia japonica*
9. Black-eyed Heather—*Erica melanthera*
10. Rose Escallonia—*Escallonia rosea*
11. Flowering Peach—*Amygdalus persica rubra*
12. English Holly—*Ilex aquifolium*
13. Roman Myrtle—*Myrtus communis*
14. Heavenly Bamboo—*Nandina domestica*
15. Evergreen Thorn—*Pyracantha yunnenensis*
16. Narrowleaf Firethorn—*Pyracantha angustifolia*
17. Laland Firethorn—*Pyracantha coccinea lalandi*
18. Tobira—*Pittosporum tobira*
19. Catalina Cherry—*Prunus lyoni*
20. Portugal Laurel—*Prunus lusitanica*
21. English Cherry-laurel—*Prunus laurocerasus*
22. Carolina Cherry—*Prunus caroliniana*
23. Purple-leaf Plum—*Prunus pissardi*
24. *Prunus grancitum nana*
25. Strawberry Guava—*Psidium cattleianum*
26. California Holly—*Photinia arbutifolia*
27. Virginia Creeper—*Ampelopsis quinquefolia*
28. Roundleaf Yeddo-Hawthorn—*Raphiolepis ovata*
29. Indian Hawthorn—*Raphiolepis indica*
30. Strawberry Saxifrage—*Saxifraga sarmentosa*
31. Confederate Jasmine—*Trachelospermum jasminoides*
32. Eucalyptus

Substitute List for Northern and Central States

1. Sugar Maple—*Acer saccharum*
2. Belle Poitevine—Pink—*Hybrid Rugosa Rose*
3. Tartarian Maple—*Acer tartaricum*
4. American Elder—*Sambucus canadensis*
5. Amur Privet—*Ligustrum amurense*
6. Bumalda Spirea—*Spiraea bumalda*
7. Same
8. Same
9. Garland Spirea—*Spiraea arguta*
10. Weigela—*Weigela—Eva Rathke*
11. Flowering Plum—*Prunus triloba*
12. Winged Euonymus—*Euonymus alatus*
13. Peking Cotoneaster—*Cotoneaster acutifolia*
14. Virginia Rose—*Rosa lucida*
15. Canoe Birch—*Betula papyrifera*
16. Siberian Crab—*Malus baccata*
17. Siberian Crab—*Malus baccata*
18. American Cranberry Bush—*Viburnum americanum*
19. White Belle Honeysuckle—*Lonicera bella albida*
20. Pin Cherry—*Prunus pennsylvanica*
21. Wayfaring-tree—*Viburnum lantana*
22. Black Cherry—*Prunus serotina*
23. Same
24. Purple Leaf Plum—*Prunus pissardi*
25. Ural False Spirea—*Sorbaria sorbifolia*
26. Bechtel Crab—*Malus ionesis bechteli*
27. Same
28. Thicket Hawthorn—*Crataegus coccinea*
29. Ornamental Crab—*Malus baccata var. ornamentale*
30. Same
31. Fragrant Viburnum—*Viburnum carlesi*
32. Bolleana Poplar—*Populus bolleana*

View 3

The view above is one of the most attractive on this small property, and rightly so, for it represents the approach, the first greeting to a friendly visitor. An informal entrance has led naturally to an informal flagstone walk.

KATHERINE BASHFORD

Landscape Architect

View 5

Quiet secluded nooks, as illustrated at the left, are always appreciated on the small lot. Here a stepping stone walk leads from the porch across the lawn, where it joins the walk through the flower gardens.

View 4

was little felt. The problems of excessive taxes and increased costs in maintenance have led to a careful conservation of property division, even in smaller communities, and the small lot of fifty to seventy feet has been the result. However, the present tendency is to widen and shorten the lot to make room for a garage at the side, and there will be a growing tendency to have the living rooms at the back of the house. The front yard bordering on the street is the last place parents want their children to play in this motor age.

On the continent, this economical utilization of space has existed for a longer period, and we find there on every hand the intimate charm of small enclosures with hedges and walls serving their best purpose.

The house under discussion in this article has been located approximately sixty feet from the front property line, affording an ample, open lawn area as a setting. Space allotted to service and maintenance is limited to the barest needs — a single drive and garage court, a drying yard, a kennel, and a small storage yard for compost, tools, wood, etc. The driveway is not unattractive, due principally to a well trimmed border hedge on the north side and miscellaneous plantings between drive and house. The garage court is unusual because of its small area, thirty by thirty-five feet, and its relation to the garage, the garage doors facing to the rear and completely hidden from all important viewpoints. The small area undoubtedly necessitates a little extra cramping and turning, but this is one owner who refused to give up his whole back yard to a turn court.

This economy in utility allowed most of the outdoor area for recreation and pleasure, an ample front lawn, a children's play area, a rear lawn and small flower garden.

Study the photographs in relation to the plan. Each photograph has been numbered and the direction of the view and the position of the camera indicated on the plan by means of an arrow and a corresponding number.

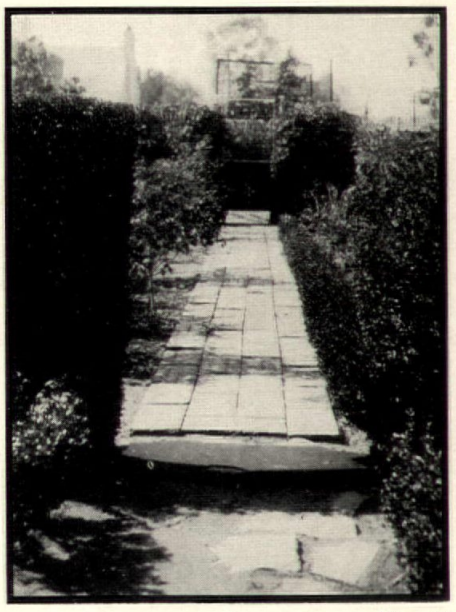
Photograph No. 1, taken from the street, is perhaps the most attractive view of this house. So many houses, especially the small ones, are placed too high above the ground, with ugly exposed basement walls and an uncomfortable and detached relationship between the first floor and the adjoining garden and lawn. This usually makes a small house look even smaller. The house plan and grounds should be interwoven and friendly. It is often possible to bring this about before building begins, through minor mechanical and architectural adjustments in the design of a house. In fact, in the near future, many houses will have no basements, and heating systems will be above ground.

The house in the photograph appears to "belong" to its site, and fairly nestles into the surrounding plantings. Only one large tree has been used in the planting scheme at the rear of the house, yet proper enframement has been provided through the use of low trees and large shrubs, but not too large to overpower the one-story dwelling. The clipped hedge and front border planting provide partial privacy and increase the apparent size of the lawn area.

Photograph No. 2 is a closer view of the house taken from the front lawn. The foundation planting has been planned carefully, with emphasis on the word *restraint*. As with most small homes low windows always increase the need for

[*Continued on page 27*]

The illustration above is of a view across the rear lawn toward the garage court. The shade of the large eucalyptus has suggested the flagstone terrace as a desirable spot from which to serve tea. The path below leads through the flower gardens. Beyond the break in the hedge, to the right, we pass into the drying yard, and a little farther to the left into other service portions of the grounds.



View 6

THE LAST-MINUTE GARDEN

by ARTHUR HAWTHORNE CARHART

ALMOST the limit of the last-minute for garden making has been passed. May 20th should see every root under the ground, leaves starting, even some flowers blooming in your landscape plantings.

But there are always those people who have delays which get in the way; contractors perhaps have not finished on the date they hoped might see the house completed, or just every-day trials and tribulations have had to be met, and the garden and grounds have been thrust aside until this very last minute.

It is to the people who want a garden desperately, now that the dead-line days are here, that this last-minute message is sent.

You can have a last-minute garden this year—a good one with blooms, foliage, masses of plants if you will really act now.

In the first place you can afford to spend as much as two days getting a plan. Here's the value of doing this. If you will lay out the scheme of your garden now, the walks can be put in their permanent place (even after the flowers are planted in most cases), the lawn areas can still be seeded permanently and the beds where you plant annuals will be in better condition next fall when you make late perennial plantings than if you had not cultivated them at all this year.

Get the plan first. Make it yourself or get professional help. But make your plan. For if you do, and follow it, you will have placed most of your money spent for a garden this year in permanent garden investment, instead of losing it next fall. If you rush into a hit-and-miss scheme this spring, you would have to junk it all next fall. If you get your basic scheme established you'll salvage at least seventy per cent of the money you spend on grounds this spring and summer. That's why, even though you are right up to the last limit of the dead-line, you should get a plan to follow even in the last-minute garden which will be made with emergency materials.

All right, with a plan to follow you get the ground ready for everything. The walks, gravel, grass, or brick, are either established in the case of gravel or brick, or are ready for seeding in the case of grass. It would be far better if the lawn was established but it isn't so you must take it as it comes.

My suggestion is that you plant your garden beds first and plant the lawn after you are through putting in plant materials. It will save tramping over newly planted lawn to get to the beds if you wait to have the lawn seeded as a last move. Furthermore, lawns can be planted up until the middle of June, while some of the plant materials you have to deal with cannot.

One of your first problems will be to get a screen that will enclose your private garden area. Giant cosmos, castor beans, cannas—there's your foundation masses for emergency enclosure of your grounds. They will take the place of shrubs. For the most part landscape designers would tell you not to use these ever. But I advise them in this emergency. In the emergency garden. geraniums, foliage plants, and other potted plants, set out in beds or used in pots that are sunk in the ground or placed at accent points, are desirable. Such materials are all you have to build with if you want a reasonable personable garden this summer. I'd even suggest that you scout the seed stores to get some of the big elephant ear bulbs (Caladium esculentum), to plant in front of the cannas and the castor beans.

You'll not have a great selection of varieties left when you dive into this last minute garden. Get these larger units from local

seed stores or greenhouse men, in pots, preferably, and well started. Cannas might even be two feet high and in five inch or six inch pots. Cosmos may be merely in flats and ready to separate and plant. Rely on your greenhouse man as to varieties. Select for size and foliage. Then get these planted where you'll have the shrub masses next year.

Oh, yes, by all means add dahlias from pots to this list of "enclosure" material if you can find them. And again you'll have to take what you can get, and get them as big as you can, always taking care to see that they are not so root-bound in the pots that they have started to deteriorate.

There are your annual "shrubs;" the big material against which you will plant your annual flowers. For the most part you can throw in a lot of well rotted barnyard fertilizer for these plants. Then you will have better soil for the shrubs you may plant there in the fall and next spring. So pile it in heavy, for most of these high-growing annuals revel in it.

Plant the castor beans where your permanent plan may show honeysuckle, elderberry, or similar shrubs. Plant the cosmos and dahlias in place of the Hugonis rose, the spirea, or the yellow currant; the cannas where there may be hazel, buckthorn, or any other coarse textured shrubs, and slap in a group of caladiums just to get a contrast with the finer textured dahlia or castor beans; that will give you an effect you'll find difficult to duplicate in more permanent materials.

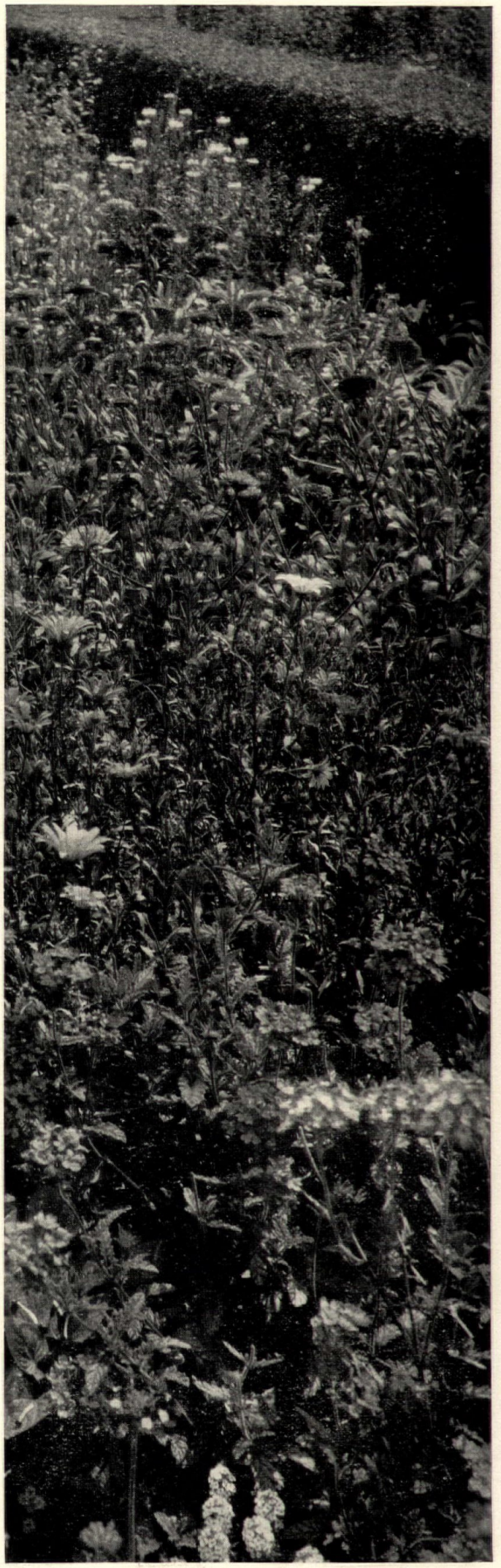
If your grounds are enclosed with a fence supplement the massing of the larger growing annuals with vines—morning glories, the wild cucumber, the moonflower, cardinal climber, and Japanese hop, all out of flats or pots if you can get them already partly grown. Plant seed if you can't. All annuals grow lustily and you'll have bloom and foliage by the end of the summer if you act quickly. One good move is to soak moonflower or morning glory seed in tepid water before planting. It often swells seeds so they break through tough seed coats, and starts germination hours earlier than when planted dry.

For the mass of your annual beds you will use first the fairly high annuals which will include annual larkspurs, snapdragons, balsams, scabiosas, marigolds, African marigolds, the bachelor buttons, four-o-clocks, nicotina, asters if you are not afraid of the "yellows," zinnias for deep reds and bronzes and poor soil, and the annual single flowered chrysanthemums which are also known as painted daisies. You can use hollyhocks, and canterbury bells and fox glove, all biennials, if you can find them in the seed stores or greenhouses.

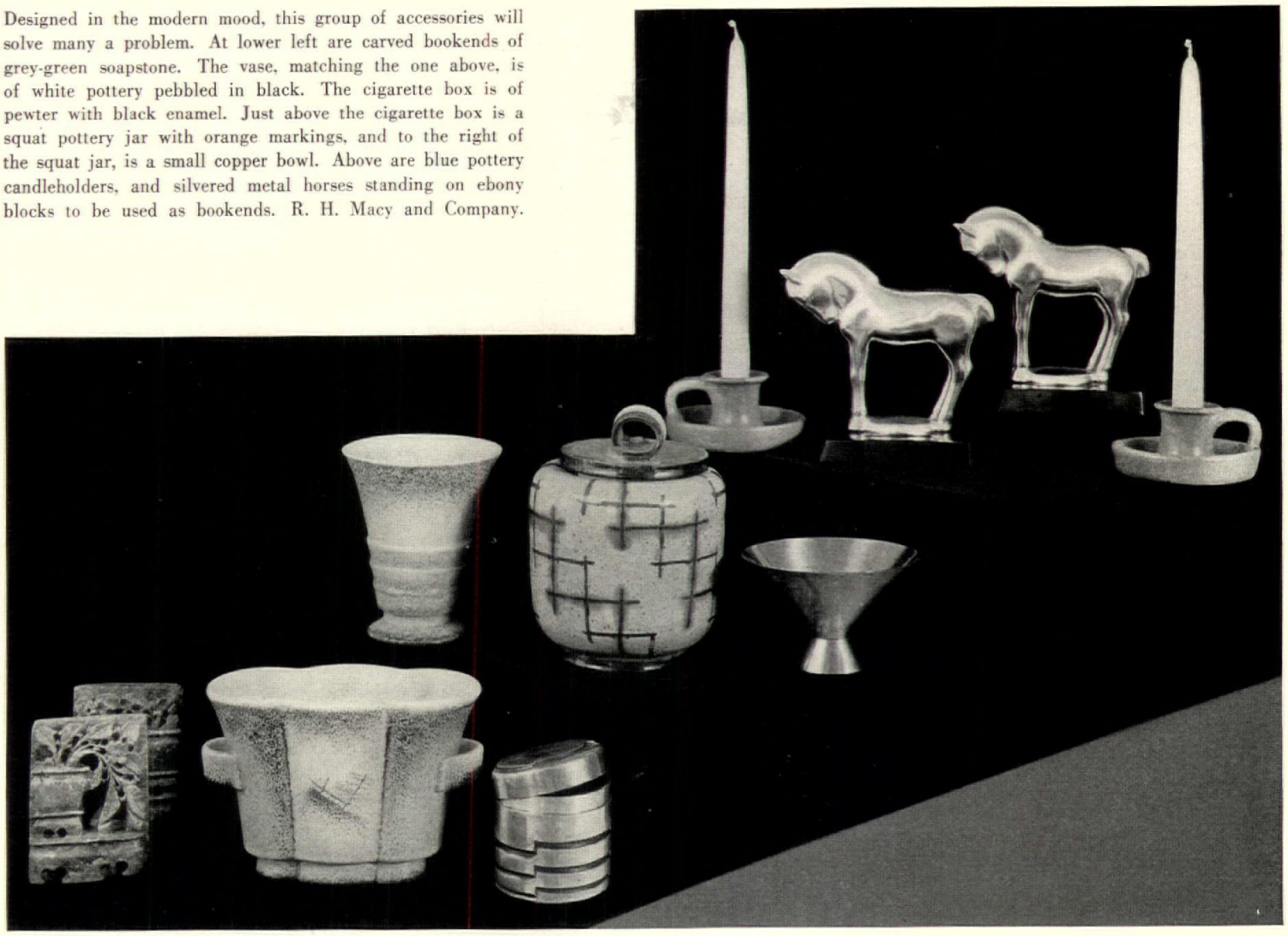
Along with these annuals and biennials you may wish to plant some late, hardy pom-pom chrysanthemums for if you will get the rooted cuttings or plants right away they may bloom late this fall and be in their permanent position on the plan. Another medium sized plant element you can plant is the hybrid tea roses, out of pots. Keep them cut back and they will keep right on blooming through the season and lend an exquisite finish to your garden that no other flower will give. And still another flower that I would recommend, for you can plant it as late as July 1st, and if the frost will just hold off a little it will give bloom, is the gladiola. Plant three plantings of these, say ten days apart, the last before July fourth, the first just as soon as you can get them in the ground.

There is a wealth of middle-sized plant material for your flower beds. Get both the giant and the middle size snapdragons in the new gold-pink types. The asters, if you attempt to grow them, can be varied in height, textures, size of bloom, by selecting various strains. And that is true of the zinnias. You can almost build a garden with this one group of annuals.

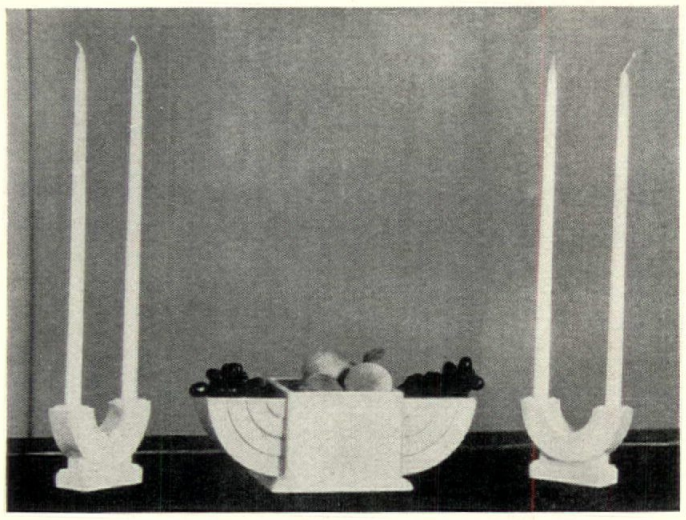
Now we turn to the other annuals, somewhat lower, which will blend down to the edges of the flower beds. There are pansies, alyssum, candytuft, annual phlox, portulaca, the old-fashioned linaria, poppies, nasturtiums, petunias, verbenas, smaller scabiosas, and probably two dozen others, but if you can get these you can fill your beds. [*Continued on page 28*]



Designed in the modern mood, this group of accessories will solve many a problem. At lower left are carved bookends of grey-green soapstone. The vase, matching the one above, is of white pottery pebbled in black. The cigarette box is of pewter with black enamel. Just above the cigarette box is a squat pottery jar with orange markings, and to the right of the squat jar, is a small copper bowl. Above are blue pottery candleholders, and silvered metal horses standing on ebony blocks to be used as bookends. R. H. Macy and Company.



Decorative Accessories in the Modern Mood



Suitable for either the simple home or the large mansion is this pottery console set that may be had in green, ivory, or black with special crystalline glaze. The oblong flower or fruit bowl is fourteen inches long, the candleholders six inches high. Aetco Studio.

by ELLEN D. WANGNER

IN all the revivals, adaptations, reproductions, the influence of the Bicentennial celebration, and in the new trends and designs that have marked this year, nowhere does the artisan of today seem to have a surer touch than in the making of the smaller decorative accessories that we so often merely dub "gadgets" as though of slight consequence. On the contrary, they are most important. If wrongly chosen they can bring a note so jarring in effect as to mar an entire room otherwise well planned; rightly selected they can add life and distinction even to a room that might have seemed drab and uninteresting.

Because this is indeed the day of the gadget, the day when every shop large or small seems bursting with these new accessories, this note of warning as to their wise selection needs additional stressing, a warning that is being silently conveyed by the best manufacturers themselves, who are calling in from home and abroad the aid of eminent artists and designers. They feel, and rightly so, that the careful fashioning of a candlestick, vase, or flowerpot is as important as the making of a chair or table.

Strictly modern is the use of metal in making many of these useful, decorative articles. Metals at one time, to the most of us, meant strictly utilitarian objects with, possibly, a few iron chairs and dogs on the lawn. Aluminum meant pots and pans, and if we thought of other metal furnishings at all, pewter seemed the only non-precious metal that came to mind. Copper suggested durable eaves, with brass calling up pictures of non-leaking plumbing. Then a change crept in. Various metals were found to take on a satiny sheen and glow, they were found to be ductile and pliant as well as durable. Used at first architecturally, they

In satin-finish brass or copper Walter Von Nessen has fashioned these interesting and highly decorative articles, shown in the upper of the two photographs below. At left the low candleholders have curved lips. Beside them the firm and stable bookends are most unusual as is the flower holder at right, this having three graduated cylinders on triangular base. Stern Bros.

At the bottom of the page is shown a three pot flower stand in copper so designed that the plants are on different levels. A French Provincial copper watering can in three-quart size stands at right. All produced by Chase Brass & Copper Co.

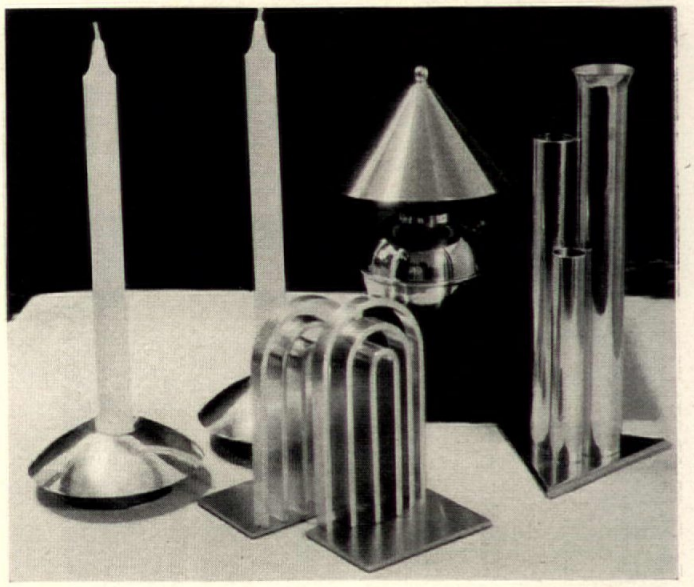
Variety marks this collection of pleasing accessories. At left is a pottery vase in blue, black, or white with one of a pair of copper vases at right. Between is a pair of bookends with conventionalized horses in blue and red. At left is a unique cigarette box in chromium, and below amusing blown glass figures so beloved as table decorations. Bloomingdale Bros.

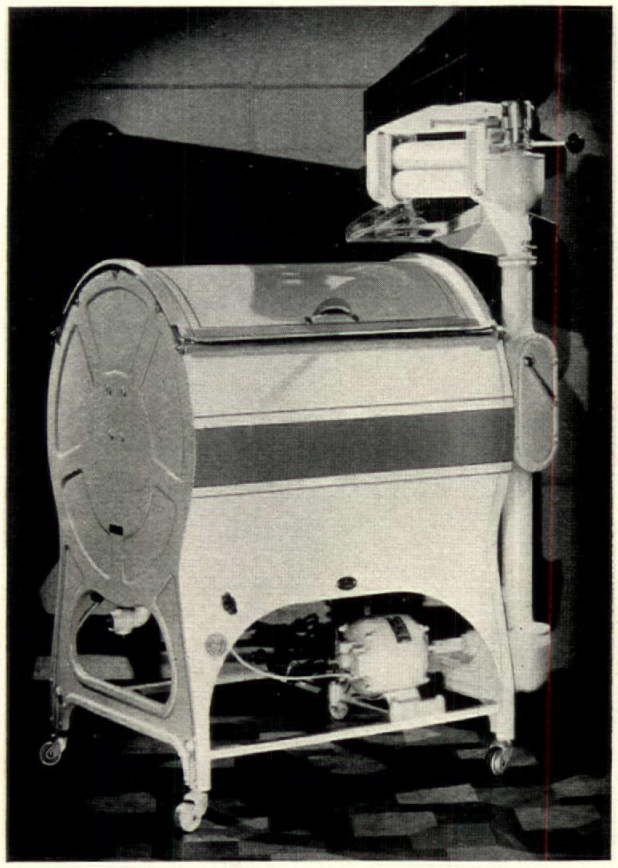
soon began to play an important part in the making of chairs and tables, and then in fashioning the smaller accessories needed by every room. Aluminum at the studio of Russel Wright was turned into flower pots with tapering circular tiers, rolled into one-piece tables, trays, bowls, lamps, and unusual bookends. Brass and copper, chromium, nickel, and steel were all made into trays and bowls and other decorative objects to bring a glow and warmth to our rooms. Glass was combined with metal in tables by Donald Deskey, Robert Locher, and Walter Von Nessen, each of these men bending metals to their needs and turning glass to new uses. And all were working to produce articles of good design that could be sold at prices in line with the average income of today.

Even famous makers of tile have swung into line, producing figurines, center pieces, and other bits of decoration in various hues and with crystalline glaze, so that they seem like pieces of valuable old-world pottery. Adventurers indeed are these modern artisans who come out of their studios bringing artistic treasures of their designing to the homemakers of today.

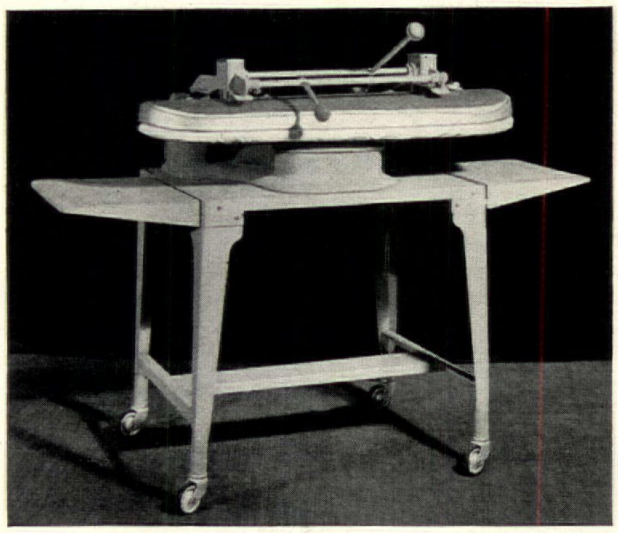
Going from studio to studio, we were amazed at the beauty of many of these modern "gadgets." Here we found a black walnut buffet, old and rich in color, and on its top, a fruit bowl of satin-finish copper with a copper compote on either side, the whole an enchanting blending of color. Seeing it, we understood the Mayan love of copper; the place it held among the treasures of the Aztecs. On a terrace outside this room, a luncheon table stood ready and here metals added their gracious touch. A hot-service cover of chromium with black bakelite handle covered a plate of hot rolls, with nearby a hob nail glass jam pot on its chromium plate.

In another home recently visited, on top of a low mahogany bookcase one of Russel Wright's silvery aluminum bowls held trailing sprays of ivy and, in the small greenhouse opening off one end of the room, we caught the [*Continued on page 28*]





The revolving reversing cylinder washer, illustrated above, holds the equivalent of eight sheets. The tank is nickled copper with rustless aluminoid cylinder, while the exterior finish is Duco. Thor-Hurley Machine Co.



A press ironer is shown above, one which will iron many things, from handkerchiefs to men's suits. The first washer to the right has a square tub of porcelain enamel and a free swinging wringer. The Meadows Mfg. Co.

The cleansing action of the washer at the extreme right is by means of a central paddle called an "activator." There is also an emptying pump which forces water from the tub to a sink. General Electric Co.

The author of this article on small home laundries has prepared more detailed information on this subject in her book *Laundrying*, published by J. B. Lippincott. She is also the author of *Housewifery*, published by the same company, and her daily occupation is that of Housekeeping Director of Home Making Center, New York.

GOOD EQUIPMENT

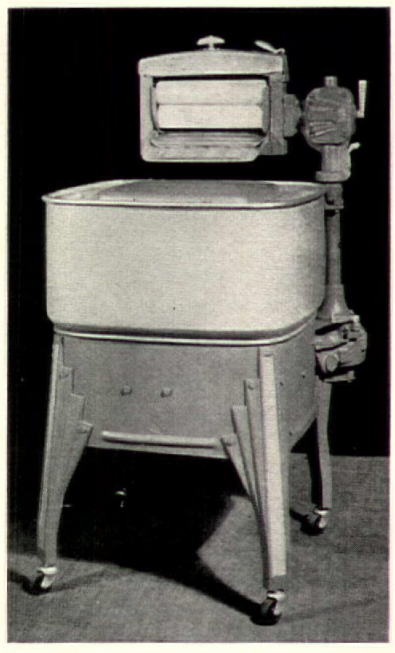
in the Laundry Workshop

by LYDIA RAY BALDERSTON

TODAY it is much more interesting than formerly to decide about laundry equipment to plan the kind of a washing machine or ironer to buy. Washing machines come round and square, big and little, but that is not really the point. The question is, what do you expect your machine to do? Have you a big family and large washes? Do you send big pieces out, like sheets and tablecloths? Do you expect to do blankets or bath rugs in the machine? Is it to be used only for baby's washing? These are some of the questions that govern the purchase of a machine, and with the good laundry we planned last month, we really ought to have satisfactory work done at home, for then the expense of equipment and building is soon paid for.

Machines will wash clothes, but the points of difference in their construction develop a reason for choosing according to the special likes and needs. We hear such words as "gyrators," "vacuum cup," and "rotary," and we wonder. What do they mean? It is just a question of whether the to-be-purchaser thinks the gyrator is especially suited to her work rather than the pressure and suction mechanism. So often much of it is hearsay from neighbors, and buying a machine is not from study or special investigation. Any mechanical washer has force, and produces a quick exchange of soil with soap and water. This action makes it possible to clean about from eight to ten pounds of clothes in from ten to fifteen minutes, rather than the "one piece at a time" process, which has heretofore been the washboard method. Putting the clothes to soak will loosen the dirt, but some force must assist the actual work, so every washer has a tub or water container, and in this tub is a mechanical appliance more forceful than hand manipulation, in that it is driven by a motor.

The tubs of the washer vary from wooden tubs to metal, and metal covered with enamel. The best washers for commercial use are of monel metal, but that is too expensive for the small home. The difference in the amount of care is the only question, for the tub that is easily kept clean, non-smelly, and free from corrosion will give



good results. The most popular tub is the enamel one, for it is easily wiped out and the scum from lime water deposits is easily cleaned away. Wooden tubs need the most care, because the wood water-soaks and from long use will pulp unless aired and dried. The non-use of a wooden tub requires thought so that the staves do not shrink and the tub leak.

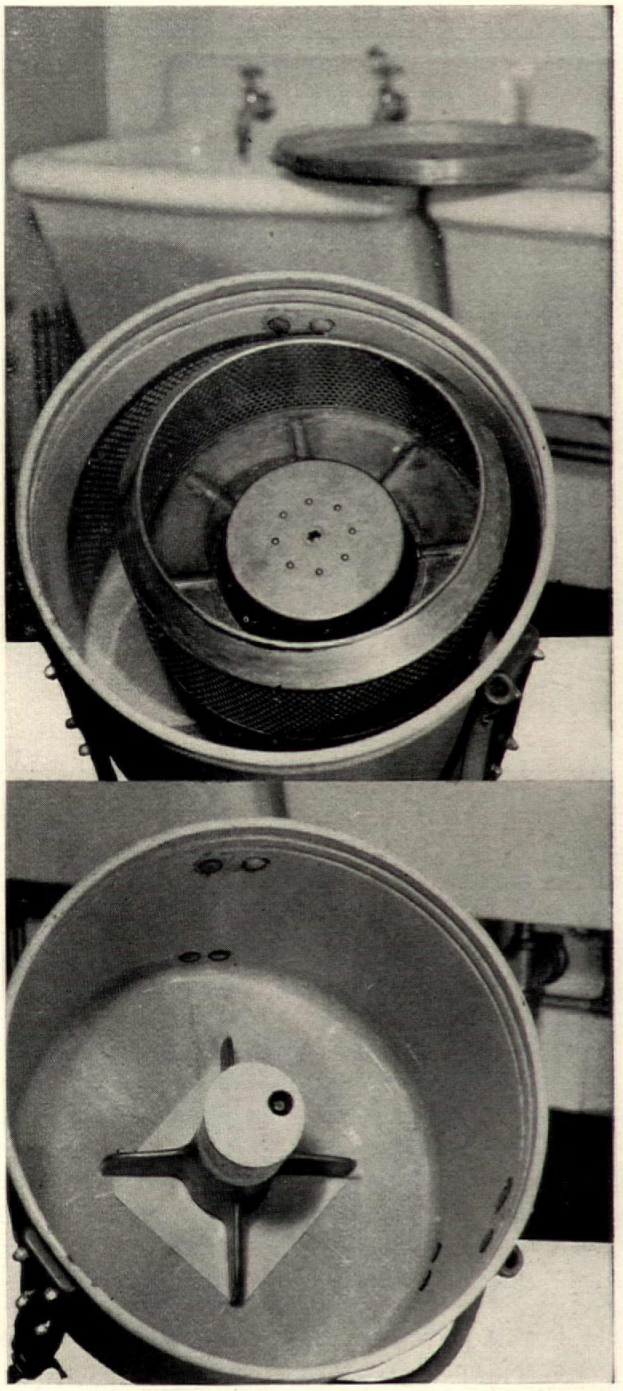
The *gyrator* part of this class of machine is like a fan with one to four blades. The blades attached to the mechanism connected with the motor cause a swirling or swishing action in the bottom of the tub. The paddles or fans make a half circle, so the clothes are first swished one way, and then the reverse action swirls them the opposite way. With many of these washers we hear considerable discussion of two speeds—fast and slow—and that is a good point, for we may then wash with more or less force and rapidity of swirl, depending on the sturdiness of the fabric. The real reason for having two speeds is on account of need of care of delicate fabrics; also for the housewife whose tasks may keep her away from the laundry a little longer than she anticipated, it is a better plan to use the slow speed for much of the work. On her return to the laundry, she might shift to fast speed for a moment or two, as the agitation will do much to stir up the dirty water before going on to the next process.

The *vacuum cup* machine is built on the principle of a funnel which rises out of the soapy water, and by the action of the funnel a suction is created, which draws out the soil from the clothing. Instantly the cup goes down and presses the clothes. The action is always either one of pressure or of suction. Such a machine is gentle in action, and the clothes have little strain. It is considered especially good for very thin lacy fabrics and for woolens. If colors are at all delicate one will find there is less blurring. These machines come with one, two, or three funnels, and besides, some give the opportunity of washing small loads by setting the plungers lower. This is easily done by drawing out a pivot and letting the funnel drop.

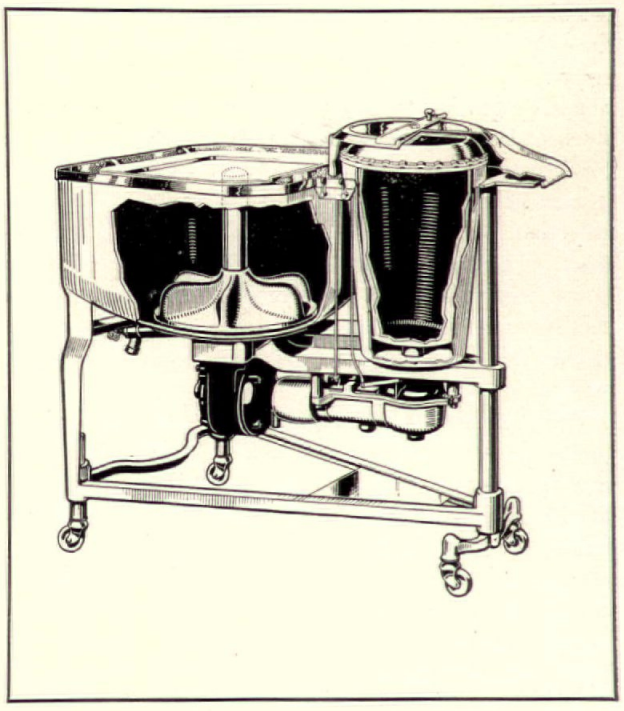
The gyrator washers require about twelve gallons of water, the vacuum type about fourteen gallons. It is not good economy to do a very small load, for it is better to save both on electricity and on soap, and get a capacity value.

A third group of washers for general consideration is the *rotary* type. These machines are like those used in the commercial laundries, and are built quite like a peanut roaster—a revolving drum or the cage rolls the soiled clothes in an outer cylinder which holds the soap and water. The mechanical action of these machines depends on a gear which rolls the clothes several times one way, then reverses for the same number of times. These machines have great value in making the shift of soiled water rapid and complete, for as the machine empties, it rotates, throwing out the dirty water and permitting less soil to contaminate the next water. Some manufacturers have given little thought to facilities for emptying soiled water.

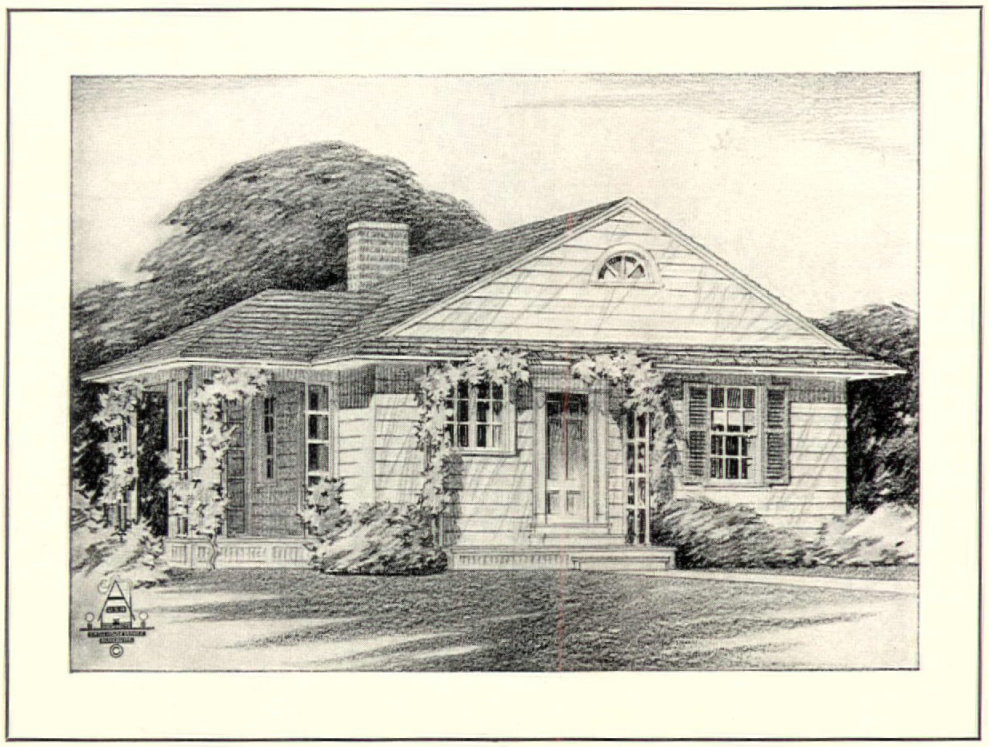
Whether we use a gyrator, a vacuum, or a rotary type of machine, we must give some consideration to capacity possibilities. Capacity of a washer was formerly [*Continued on page 29*]



The illustration at the top of the page shows two views of one washing machine. Looking into the inside, one can see how this washer is capable of doing two things at once, washing the clothes and whirling them dry. The lower view shows the washing compartment with the agitator fitting over one of the two central shafts. The upper view shows the wire basket, which fits over the other central shaft, and in which the clothes are whirled dry. The soapy wash water from the basket falls back where it belongs. Graybar Electric Co.



The interior of the machine shown at the bottom of the page shows a laundry unit that washes, blues, removes suds, rinses, starches, and dries clothes for hanging on the line. With the spinner type washer, the complete operation is accomplished in the shortest possible time, and with very little effort. In this machine, there is an electric driven pump for emptying the tub when the washing is completed. This same machine may come equipped with a gasoline motor for homes which do not have electricity. Altorfer Bros. Co.



HOW MUCH WILL IT REALLY COST? . . .

by ROBERT T. JONES, A.I.A.

PERSONS having little to spend for housing often say, "I want to build an inexpensive bungalow." Very well, why must it be a bungalow?

The two designs shown this month, one of them a bungalow, the other a two-story house, each of them with four rooms, have been studied as to relative costs with a demonstration in favor of the bungalow of an apparent saving of $300.00. Thus the two-story house will actually cost about 6% more than the bungalow.

Now for the excess of 6% in cost you get about 33% more room. The area of the bungalow is approximately 950 square feet. The area of the two-story house, adding together that of both stories, is approximately 1,230 square feet. Is it not apparent that the saving in cost for the bungalow is at too great an expense? One is inclined to believe that in a re-sale market the two-story house would sell far more readily than the bungalow excepting for persons who demanded the latter type of plan as a type of convenience.

One interesting comparison may be drawn between the square foot cost of the bungalow and the square foot cost of the added 300 feet of the two-story house. The cost per square foot for the bungalow is about $5.00. The cost of the added 300 square feet of the two-story house is at the rate of about $1.00 a foot. That appears to be a bargain.

But note particularly how this additional area is disposed of by comparing the plans. In the bungalow the living room is 19′ 6″ x 13′ 0″. In the other this room is 26′ 6″ x13′ 0″, and in addition it has light and ventilation on three sides, while the bungalow living room with its smaller space has but two outside walls. The kitchens are approximately of the same size, though the bungalow one is a little larger without added value. There is a large difference in the bed rooms. Those in the bungalow are 11′ 0″ x 9′ 6″ and 10′ 0″ x 13′ 0″, whereas in the two-story house they are 12′ 0″ x 13′ 0″ and 14′ 0″ x 13′ 0″.

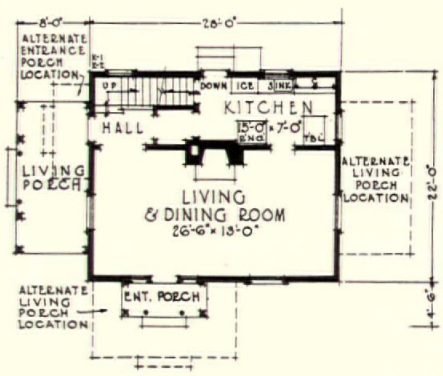
The two-story house by virtue of its two stories has rooms of better circulation, and better lighting. It is manifest also that there is better privacy for the bed room section in the two-story house.

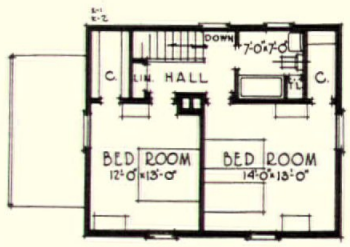
If necessary, the two-story house could go on a narrower lot. At the same cost per square foot for ground area, the two-story house on a narrower lot would almost certainly cost less than the other when both cost of house and lot are considered.

In any study of this type of inexpensive housing, it will be seen that for houses of approximately the same accommodations the bungalow must have approximately twice as much foundation wall, practically twice as much roof, all the doors, windows, trim, and heating and plumbing.

Without respect to relative costs of bungalows and two-story houses, bungalows have an irresistible appeal to many. Even when bungalows cost more, some people will demand them principally because of the ease of communication when rooms are all on one floor. This design, well arranged as to separation between living quarters and bedroom quarters, can be recommended.

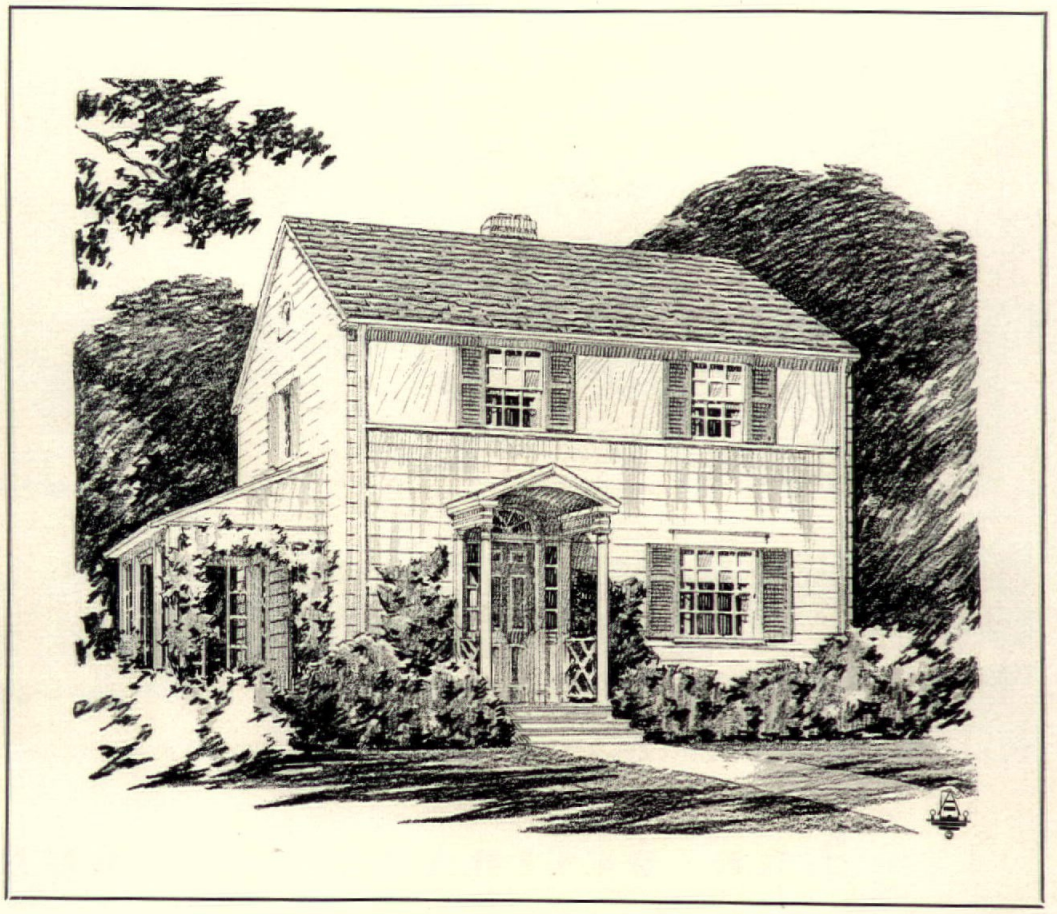
Both bungalow and two-story plans show alternate locations for the porches, with corresponding re-locations for entrances. Thus these houses may be turned broad side or endwise toward the street, as lot requirements and principal views make desirable.





The costs given here do not represent the ultimate economies that could be reached by using the least expensive of materials. They represent a fairly average grade. Items such as waterproofing, heavy insulation for ceilings and walls, and copper roof flashings indicate that principles of substantial and permanent construction have been recognized.

Two story houses of small ground area, such as the one at the right, that do not seem out of proportion as to height, are difficult to design. The matter of scale with respect to all details must be handled with extreme care. This design indicates well how proper balance can be reached through skilful designing. The living and dining room combination is particularly recommended for economical living and furnishing. It is as splendid a room as could be found in many a larger house. The location of the fireplace on interior wall is an economy; the simple form of construction another.



	The Two-Story House	The Bungalow
Total of contracts	***$4,529.97***	***$4,205.40***
Contractor's fee 10%	***453.00***	***420.54***
Total	***$4,982.97***	***$4,625.94***

		The Two-Story House	The Bungalow
1	Building Permit..As required by city ordinance	$8.00	$8.00
2	Compen. Ins.....Complete workman's compensation	31.30	19.12
3	Liability Ins.	4.50	4.00
4	Window Clng.	15.00	15.00
5	Remov. Debris	7.00	7.00
6	Excavation.....Assume a level lot, black dirt stripped, no trees or rocks	61.00	76.50
7	Backfilling.....Best practice	7.50	10.00
8	Footings.....8x20; no reinforcing steel	32.52	37.64
9	Basement Walls 12″ block walls for the basement; 8″ block walls for porch and entrance foundations	168.00	201.60
10	Beamfill.....Space between joists filled with concrete over the blocks	7.00	10.00
11	Basement Floor..Poured concrete 4″ thick	52.00	83.20
12	Waterproofing.....½″ portland cement mortar with integral waterproofing on outside of block walls	28.50	23.40
13	Front Entrance Foundation.....8″ concrete blocks 4′ below grade	14.00	4.75
14	Rear Entrance Foundation.....8″ concrete blocks 4′ below grade	6.50	2.20
15	Porch Foundation.....8″ concrete blocks 4′ below grade	34.80	33.70
16	Brick Masonry..As shown complete. Face brick at $35 per M	204.00	167.30
17	Metalwork.....All gutters, flashing, etc., copper	111.50	137.00
18	Rough Hdwe.....As required	38.00	30.00
19	Trim Hdwe.....Allowance for selection	60.00	60.00
20	Lumber.....All dimension No. 1 air dried; all boards No. 2 fir	541.00	509.64
21	Roofing.....5 to 2 cedar, factory stained	108.00	167.00
22	Flooring.....Second grade oak 13/16x1½	115.00	93.60
23	Insulation.....2″ Rock fibre walls and ceiling	117.00	103.00
24	Millwork— Cabinets.....Northern pine throughout; Glass and Glazing.....Sash DSA; Storms SSA; Screens.....Black wire mesh	688.00	540.00
25	Carptr Labor.....As required	475.00	435.00
26	Lathing—Plstr....All walls plastered on green wood lath applied according to best practice. Two coat work	283.60	238.50
27	Plumbing.....Bath: reverse trap toilet with white seat; 21x24 china pedestal lavatory, 5½ recess tub. Kitchen: 20x30 flat rim sink, swing spout faucet, duo-strainer. Basement: 2 part laundry tray, floor drain	495.00	438.00
28	Heating.....Moist air furnace with air washer in the return	225.00	190.00
29	Linoleum.....“B” gauge cemented on felt	24.00	40.00
30	Tile.....Tile floor and base in the bath	27.00	42.00
31	Bath Access.....Allowance for selection	7.50	7.50
32	Floor Sanding.....Electric sanded, best practice	18.00	15.00
33	Elec Wiring.....All in flexible conduit	96.75	78.75
34	Elec Fixtures.....Allowance for selection	75.00	75.00
35	Painting.....Three coat enamel work throughout entire house. Floors filled and varnished or waxed two coats. Outside frames, etc., two coats lead and oil. Siding 2 coats	225.00	197.00
36	Decorating.....Walls of kitchen and bath painted. Balance of house papered	118.00	105.00
		$4,529.97	$4,205.40
	Contractor's fee 10%	453.00	420.54
	Total	$4,982.97	$4,625.94

THE DESIRABLE NEIGHBORHOOD

SOME of the uncertainty of the future of home ownership might be eliminated if there were more information on site selection and more discretion used in the selection of the neighborhood. There are many instances where the prospective home owner buys his lot so far in advance that the neighborhood in which it is located so changes that it is no longer desirable for residence. This predicament has been caused by too little knowledge and consideration of the selected locality. The lack of stability of values caused by the shifting of population from one district to another, due to one cause or another, has not encouraged the owning of homes. Almost every city of a few thousand population or more contains many examples of blighted areas—areas where good residences of one day have become a mixture of boarding and lodging houses, or a combination of residence structures and business buildings.

A few of the important factors to be considered in selecting a neighborhood are briefly discussed.

Land Values. The selection of the location for the new home becomes a matter of trading. One must give up certain desirable items for those that are less desirable unless an unlimited amount of money is to be spent. It may be necessary to purchase a small lot where land values are high instead of a larger lot where land values are low. Therefore, if one can spend only a limited amount the selection of the neighborhood may be left to only two or three sections of the city. The prospective home owner should become well acquainted with the problems of values, taxation in the particular locality before deciding upon it. The items which follow influence to some extent land values and the protection of the home investment.

Transportation. It is important to consider the various needs of the members of families with regard to places of employment, schools, playgrounds, churches, shopping districts, and the like. If transportation is by automobile, the width of streets and street congestion should be noted. If there are small children of school age in the family it is well to consider a school in a location where arteries with fast moving traffic need not be crossed. A preferable location for houses, particularly for families with small children, is on narrow streets or dead-end streets, which necessarily provide for little traffic. The parks and playgrounds of a neighborhood add to its value, as well as easy access to libraries, club houses, and churches.

Some regard also should be given to the location of neighborhood stores which rightfully belong in major traffic intersections, and to access to such stores.

Zoning and City Planning. If the city has a city plan and is zoned the prospective home builder should familiarize himself with the city plan and with the zoning ordinance. The residential districts, of course, should be zoned against factories, garages, and stores. Some consideration should be given also to private restrictions and the length of period that such restrictions run. In some cases these private restrictions may be about due to expire, in others they may run on for a number of years. Perhaps the most important function of zoning is to protect neighborhoods for home use. Zoning also retards obsolescence, but perhaps one of its great benefits is the provision for open spaces. The open spaces in a neighborhood provided by covering only a portion of the lot itself, as well as open spaces in the entire neighborhood, is of great importance to the prospective home builder. Provision for light, sunshine, and a location suitable for prevailing winds should be of first consideration. Housing specialists are now insistent on covering only a small portion of the ground in a neighborhood or subdivision. There is a tendency now toward longer city blocks which provide wider building lots.

Therefore the prospective home owner should become familiar with the city zoning ordinance and also study a copy of the city plan if one exists. He should attempt to find out for himself the relationship of a neighborhood to the city plan,

A section of Radburn, at the right, a development of the City Housing Corporation, New York, is the result of cooperative planning. Each house has two fronts, a motor entrance, and a garden entrance, a few of which are shown here. Children and pedestrians have a separate system of walks which do not conflict with automobile roadways. Clarence S. Stein, Architect.

Neighborhood association is of great importance in maintaining the beauty, the upkeep, and the desirability of living in that neighborhood. Such an association keeps the neighborhood from deteriorating and should be of help in preventing blighted areas.

by **BLANCHE HALBERT**

where stores and the like are to be located, and trends of business and residential districts.

The description of a neighborhood and its importance is well phrased in the following paragraphs from "Planning for Residential Districts."*

"The relation of the home owner to a whole city or region is different from his relation to the neighborhood in which he lives. Perhaps the neighborhood constitutes a few blocks, a subdivision, or a whole town—whatever area tends to constitute a distinct social and economic unit. City planning, in relation to home building and home ownership, largely resolves itself into the relationship among different kinds of neighborhoods, and the relationship of each to the larger community.

"The neighborhood is vitally important. The individual unit may be good, of good design and construction, properly located upon an adequate lot and oriented to the sun, but in an unsuitable neighborhood it would be a bad investment. The importance of the neighborhood is a vital question in city planning. The stabilization of the neighborhood through planning has the effect of stabilizing the individual home."

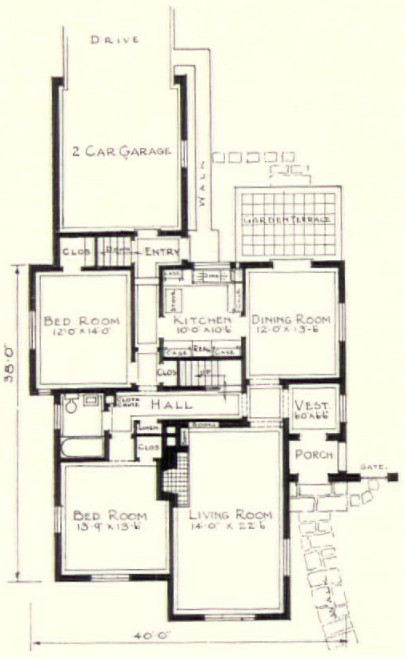
Type and character of neighborhood. If there are children in the family the type of neighborhood and the kind of neighbors are of considerable consequence. The style in architecture of the house will depend somewhat upon the architecture which has been built, upon the topography of the land, etc. So it is well not to decide upon the architectural design of the house until after the site has been selected. In selecting the individual site it is often better to consider the building of an inexpensive house on an expensive site than vice versa. The neighborhood should be also protected by police and well guarded against fire. The fact that a neighborhood is growing rapidly is not a sensible criteria to depend upon for choice selection, for often fast growing neighborhoods change rapidly from residential to semi-residential districts.

Utilities and Improvements. It is most important that utilities and improvements have been made before the site is purchased if the home owner is to avoid unexpected expenses. Such utilities should include an adequate supply of water, sanitary methods of sewage disposal, gas, facilities for light, as well as street improvements. There should be paving of streets leading to lots, as a purchaser who has been uninformed does not always realize that he may later be assessed for these improvements. The cost of utilities is so large a proportion of the entire house and lot that careful attention should be given to such improvements.

Aesthetic Considerations. The retention of trees and original beauty is an important consideration in selecting the neighborhood, for beauty has a real value. Too often in cities beautiful rolling country has been leveled into flat, uninteresting land on which row after row of houses grow. Sometimes several types of houses and many styles in architecture are needed in the same subdivision. Street trees and street planting add to the beauty and value of the neighborhood. So important has been the value of trees that an actual value has been placed on them for the purpose of appraisal. Open spaces are important in order to provide air and sunlight as well as to provide views and the neighborhood or subdivision without open spaces is not only lacking in its provision for health and comfort but it also fails to provide for beauty and attractiveness. Parks and playgrounds usually are needed. In certain communities Architectural Control Committees have been established. Such a committee is of great help in providing good architectural design throughout the subdivision. It is necessary for prospective home owners to submit plans of houses to this committee before such houses can be built. In some places the planting of home grounds is also agreed upon by the committee. Such a committee is invaluable in providing harmony in architecture as well as architecture suitable for the building site.

* "Planning for Residential Districts" is the first volume of the publications now in preparation by the President's Conference on Home Building and Home Ownership. It contains excellent suggestions and information on the selection of the neighborhood and factors which determine the duration of neighborhoods, as well as information on landscape planning and planting, and utilities. It includes the report on City Planning and Zoning, which is also of great importance to the prospective home owner. This book may be obtained from the President's Conference on Home Building and Home Ownership, U. S. Department of Commerce, Washington, D. C., for $1.15 postpaid.

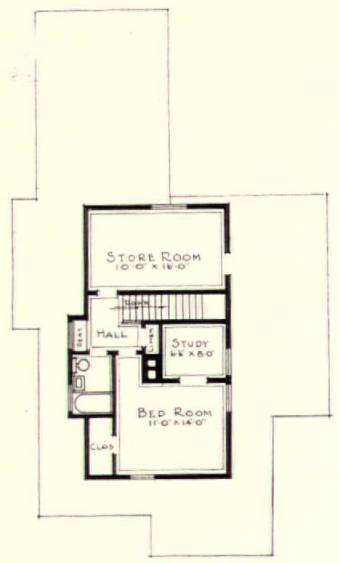
Definitely Modern But Inspired by the Informal Charm of the Old



IT SEEMS to be a large house but it really is not. What makes it seem large is its spread out character, its many gabled roof, and the garage extension to the rear. The attic space can be divided as shown, or may be left merely as attic for future extensions at any time the owner wishes. The garage may be made narrower to accommodate but one car. One has only to study the plans to understand the convenience and the accommodations which the house affords. Indeed, "a lot of house at reasonable cost" is one way in which it has been described.

To make certain that their house would be as pleasing as possible and ensure their own complete satisfaction in it, the owners had the construction supervised by an architect, and the grounds, even though small, laid out by a landscape architect.

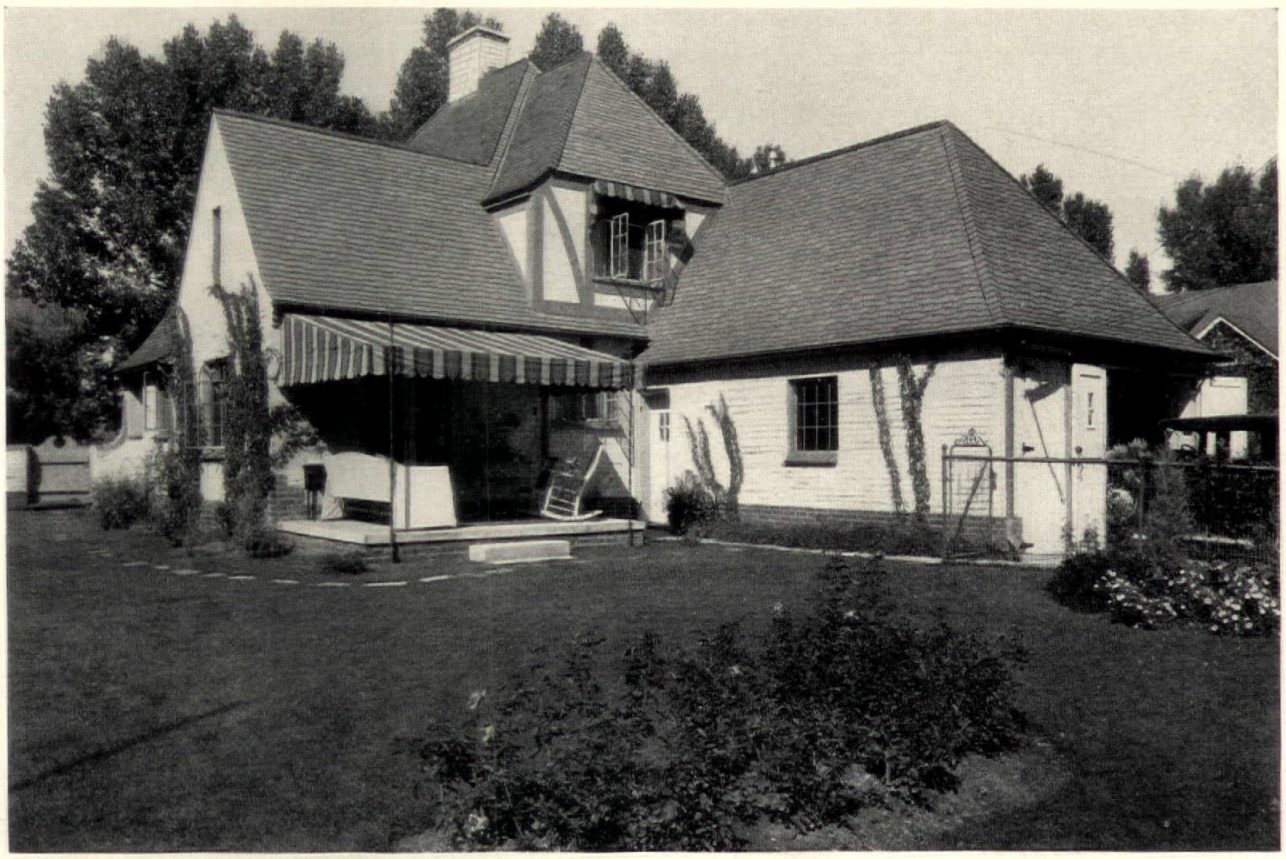
The walls of the house, which are of solid masonry, are built of a hard-burned, sand-faced brick, over which was applied a coat of paint of a light cream color. To emphasize it and to contrast with the neutral toned walls, the trim alone was left the natural color of the brick.



The roof, a conspicuous feature in the design, is of weathered brown shingles, laid irregularly. This method of laying the shingles, since it was carried out with desirable restraint, has given a beautifully textured effect. The metal work—steel windows, gutters and downspouts — is painted lead color.

The attached garage contrives to give a rambling effect to the house that is extremely pleasing, without the inconvenience that is so often a part of the rambling plan. It also affords privacy for the terrace at the rear, a minor matter perhaps, but still an advantage. This terrace is covered by a gayly striped awning, decorative against the creamy walls of the house, yet practical as well, since it may be taken down in the fall. Thus the terrace is left open during the winter, and the dining room afforded all the light possible during this season.

The walls of the living room, dining room, and front hall were finished alike in English plaster effect and painted a light grayish pink, the woodwork was enameled ivory, and the oak floors stained a grayish brown. Open bookshelves set in arched recesses and a sizeable brick fireplace occupy one corner of the long living room, while arched openings between the rooms and hall afford a glimpse of the dining room beyond. On the second floor a bedroom, study, and bath form a complete suite.



THE LAMPS OF HOME BUILDING

by WILLIAM GRAY PURCELL, A. I. A.

WHY is it that the price of real estate only half a dozen blocks from where you live is twice your own, or only half as much, as the case may be?

People.

But there are just as many people in that section, or an equally satisfactory number, as in your own. How then do these people differ from your neighbors?

Wealth, intelligence, cultural inheritance, group feelings due to race, occupation, education, or habits in the use of leisure.

But do not natural beauties of site, hills, lake or stream, fine trees, a broad view, have a bearing on property values?

Only in a secondary way after the other considerations resting on human relations have been fixed. The most desirable property often holds its values in wholly characterless and inconvenient locations, while, at the same time, terrain of natural beauty goes begging.

One is wise then in selecting improved or unimproved property for permanent residence where people tuned to his own world of living and recreation have set up the kind of home he desires to have.

Not entirely, for the character of a given location, even where all the lots are built upon with good houses of harmonious type, is constantly changing; people come, people go. Ashland Avenue was Chicago's most fashionable West Side boulevard. Within the span of an unrenewed mortgage, five years, a group of key families in the social structure moved to the North Shore. Property values shrank sixty per cent and expensive homes, which could not be sold for the face of the senior financing paper, were turned into boarding houses. The same thing happened on the exclusive South Side Drexel Boulevard for reasons resting on social incompatibility. People and their relations are the constant determinator of property values.

What, then, is one to do; how protect himself and what he now owns, or proposes to buy?

Several things, at the least, must be done, or loss will be suffered. First, one must not permit himself to be "carried away" with admiration for any piece of property or real estate until the impersonal advice on present status and probable future has been secured from a realtor who understands these complicated values. Second, one must keep always in mind that real estate is not a fixed value like a gold dollar, but is more like a crop whose planting, reaping, and fallow may be a twenty to fifty-year cycle instead of one year. Third, one must constantly co-operate with the community and city government to make the neighborhood attractive for desirable people and uncomfortable for the undesirable kind. Clean up, paint up, repair; plant, prune, preserve orderliness; drive out the law breakers. Constant, informed, experienced watchfulness is the price of liberty, stability, wealth. Work unremittingly to keep your immediate environment alive, neighborly. Know who are your professional advisors. Respect their counsel. Educate others in the collective need for exact information, and keep using the experts, in all lines, who know how to apply their experience to maintain normal cycles. Your home is part of a living, social, and economic organism — or a dying one.

SUCCESSFUL people are invariably those who get their true life and satisfactions out of working hard and playing hard at their own specialties. Every one of us very properly feels that there are at least a few things in which we ourselves really excel. If we are to be successful we must plan for ourselves the most time possible in which to do and enjoy what we can do well. We should be consciously reluctant about spending time on experiments outside our natural gifts. You will observe that successful people are invariably appreciators of the skill and experience of others. They have a clear understanding of the conditions which are essential for success in their own work. They are interested spectators of the experts they employ, but they let them alone, provide them freedom for doing their work. We all have many and varied needs. Time is fleeting. Joy requires a happy environment, so that an all around success in life rests in large measure on one's ability as an executive of his own affairs. If you can pick the right lawyer, banker, plumber, janitor, or architect, and make him willing to work for you a second time — you are there.

THERE have been a number of nation-wide contests for the best short essay on "Why I Employed an Architect." As I drive about the village streets or read the women's magazines, I wish the people whose busy minds I see at work could be induced to state "Why I did not employ an architect." The obvious wastage of good building material, deplorable confusion of parts and pattern, immediate discount of resale value through unintegrated style, must rest on *some* reason, prejudice or hope, which could be set down for dispassionate review. These people are entitled to beautiful houses. They desire beautiful houses. Why are they refusing themselves beautiful houses?

YOU do not have to build a new house to achieve happiness, to enjoy surroundings of beauty, or to help revive the building industry. Check over your home and its setting this season; take an impersonal look at your furniture and equipment; resolve to spend a definite sum for the permanent satisfactions which selected improvements will bring you. Your local architect will save the small fee he will charge to help you decide which possibility will be the most effective and how best to accomplish a result. His counsel will also smooth out the worries and confusion and make the doing as much fun as possession of the successful result.

WHEN I see the determined modern matriarch with a roll of plan clippings unfolding a long memorandum from the pocketbook and all set to make life miserable for the architect, who knows how to make a beautiful, practical, and economical home if he were only given half a chance, I often wonder what would happen if she was tactless enough to use the same methods in her dealings with lawyer, milliner — or cook. A perfect portrait of this feminine mind in the making is drawn by Mr. Tarkington in "Mary's Neck." Every one will get a chuckle out of Mrs. Massey's remodeling — except those in the building industry. Some things are too real to be funny.

• • • THE • SMALL • HOME • SHOPPER • • •

Faithful Pedro

is patiently willing to "tote" panniers full of nuts and sweets; or thorny, growing cacti; or even cigarette ashes. Gay Italian pottery. **$2.50** Postpaid.

WM. A. FRENCH & CO.
Decorators of Interiors
MINNEAPOLIS

CHEERY and gay would be the breakfast table that numbered this jam pot among its fittings. With lid and tray finished in satin copper and its hob nail glass pot in a blush pink tone, it is a delightful accessory. It may also be had with chromium lid and tray and clear glass if desired. The price of $3.00 is the same for either finish. Chase Brass & Copper Co., 200 Fifth Avenue, New York City.

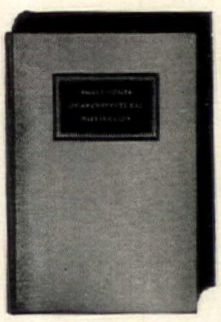
"Forty Wink" Coverlets

Made in Italy, are of silk and cotton, 39"x55". In pastel shades, Roman stripes, combinations of green and yellow, brown and tan. Practical for indoor and outdoor use.

Price $6.75 *Postpaid*

The Gift Tree
Room 811 366 Fifth Ave.
NEW YORK CITY

FOR the summer table on porch, lawn, or terrace could anything be more decorative than this flat cake platter and spade-shaped server? The surface is of glazed white porcelain adorned with pink rosebuds so that it looks like chintz. For the hostess who seeks to make her table individual this imported plate would be most attractive. The plate is eleven and one half inches in diameter. It may be ordered from Ebeling & Reuss, Empire State Bldg., New York City; its cost is $2 postage prepaid.



256 House Designs in one book

SMALL HOMES *of Architectural Distinction*

Edited by Robert T. Jones, A. I. A.

The best plans created by Bureau architects. Originated in all parts of the country. Show all styles, and sizes up to six principal rooms. Each design illustrated by photographs or perspective drawings, and floor plans. Postpaid **$5.00**

THE ARCHITECTS' SMALL HOUSE SERVICE BUREAU
1200 Second Ave. So., Minneapolis, Minn.

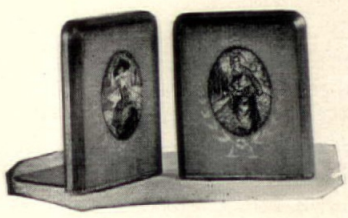
COPPER has always been beloved by all nations through the centuries but is especially to be desired today when skilled modern craftsmen are turning it into art objects in all styles of finish. This low bowl in onyx finish costs only $1.40, postage collect. It may be ordered from the United States Metal Refining Co., 61 Broadway, New York City.

Hob-nail Lamp

Quaint and especially at home in a Colonial setting. All glass base, hob-nail style, parchment shade. Stands 17 inches high. Lace, polka dot borders in red—black silhouette figures. Shade is 7 inches high, spreads 10 inches.
Check with order $4.95 complete.

The Craft Shop
117 S. E. Fourth Street
MINNEAPOLIS, MINNESOTA

THE art objects beloved of our grandmothers have again swung into favor, and we of today are finding many of them well worth a place in our more sophisticated homes. Of this revival, nothing can more surely bring the touch of that bygone day than vases such as this. Of white porcelain, with quaint bouquets and gold bands, it may be had five inches high at $2.00, or eight inches high at $4.00, postage collect from the Period Art Shoppe, 19 West 24th Street, New York City.

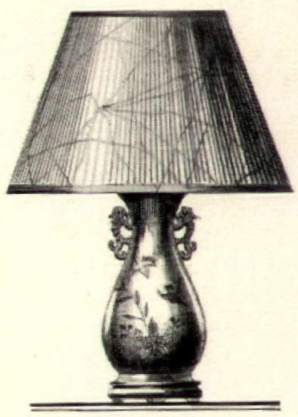


Antique Book Ends

Tinted old fashioned etchings on a colored wood background make these book ends absolutely irresistible. Antique in style, finish, appearance—6 inches high, 5 inches wide—choice of red, green or black.
Check with order $1.50 per pair.

The Craft Shop
117 S. E. Fourth Street
MINNEAPOLIS, MINNESOTA

AS familiar as an old song are the scenes from early American history reproduced in the printed sateen toile, in a range of soft tones on white, covering this comfortable. Tailored bedspreads in single and double sizes at $1.45 each are made to match as are curtains at 95 cents a pair. The comfortable, wool filled, is priced at $4.50 and may be ordered from the Palmer Bros. Co., 230 Fifth Avenue, New York City.



Richly colored Chinese lamp with teakwood base. Crackled parchment shade, made in our workrooms.

Complete **$15.50** postpaid.

WM. A. FRENCH & CO.
Decorators of Interiors
MINNEAPOLIS

Banish sweltering heat from upstairs rooms!

Now you can do it without remodeling

BEDROOMS 10° COOLER!

Mr. John W. Blair, Flossmoor, Ill., says: "We have very little attic space in our home. Yet Balsam-Wool has helped amazingly in making our upstairs bedrooms 10 degrees cooler than outside temperatures even on the hottest days and nights."

●

DISCOMFORT ENDED!

Mr. Ralph Lloyd, Washington C. H., Ohio, says: "Before we lined our attic with Balsam-Wool, our home was almost unbearable during the summer. Now, even in extremely hot weather, our house is always comfortable."

●

NO SLEEPLESS NIGHTS!

Mr. A. C. Seyfarth, Chicago, Ill., says: "In our Balsam-Wool insulated home . . . there has not been a night during the hottest summer months when we could not sleep comfortably upstairs."

●

KEEPS BEDROOMS COOL!

Mr. E. P. Martin, Wichita, Kansas, says: "We never knew what real living was before. Now, thanks to Balsam-Wool, our bedrooms are always cool and comfortable even on the hottest nights."

Ask your lumber dealer about this easy method that really costs you nothing!

On summer nights—why should your family have to roam the house . . . sleepless . . . because bedrooms simply *won't* cool off? Isn't it time to end this discomfort—once and for all?

See the manager of the lumber yard near you. Get him to show you how you can make your rooms—*without remodeling*—pleasant and livable, *cool* and restful.

Note—in panel at right above—how others have taken the simple way to assure themselves the real comfort *cool* rooms can bring. They accomplished it at little cost. They followed the easy method thousands are using. The Balsam-Wool method!

There's no tearing up of your home, either inside or outside. A workman takes the rolls of Balsam-Wool up through your attic entrance. He tucks the thick, blanket-like strips in between the framing members in your attic—in this way seals every crack and crevice against the hot rays of the sun, as only a *flexible* insulation can.

It tucks in

Efficient? Backed up by nine years of scientific research, building authorities point to this proven fact: *it gives 2 times the value of common "insulated" construction!*

The money it saves on winter fuel bills pays for Balsam-Wool. *It really costs you nothing!* Ask for proof!

Go to your lumber dealer today. Find out for yourself how easily, now, you can make your whole house *cool* in summer, warm in winter. Or send coupon below for full details.

WOOD CONVERSION COMPANY
Cloquet, Minnesota

A guaranteed Weyerhaeuser product

Balsam-Wool Blanket

THICK . . . FLEXIBLE INSULATION . . . EFFICIENT

NOW—MAIL THIS COUPON

WOOD CONVERSION COMPANY,
Dept. F-7, Cloquet, Minn.

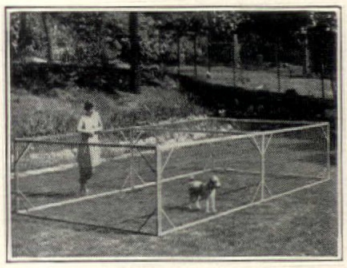
Please send me full facts—without any obligation to me—on how I can make my house *cool* in summer, warm in winter.

☐ Present Home ☐ Proposed New Home

Name .....

Address .....

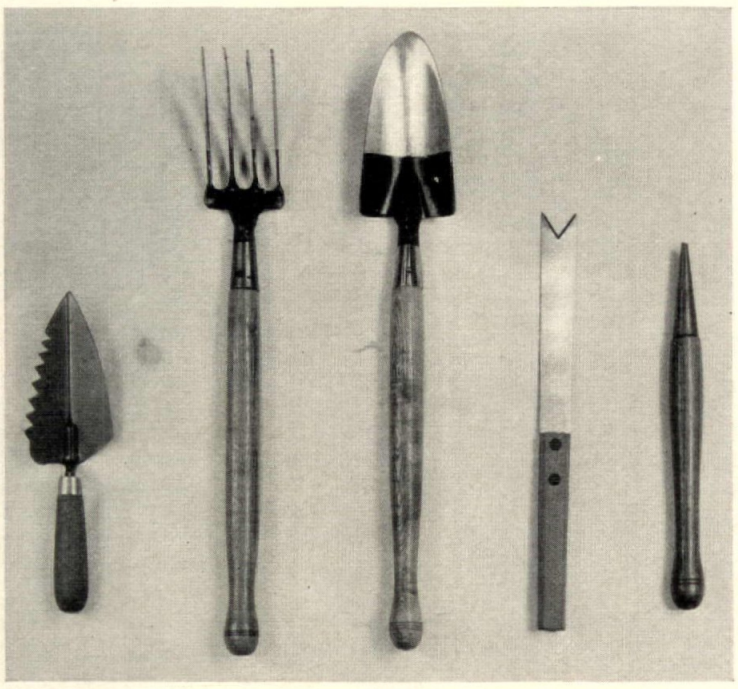
• • • THE SMALL HOME GARDENER • • •



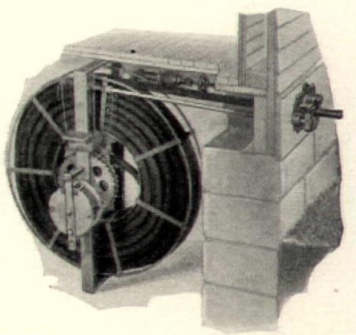
Kanine Korral

A practical method of keeping small dogs safe and out of trouble. 4 panels form an enclosure 8 feet square—one panel swings as a gate and has a strong latch that holds it closed. The Kanine Korral is rigid, durable and sanitary. Priced at $20.00 and up, according to size. Can also be used as a play yard for baby. Send for free catalogue.

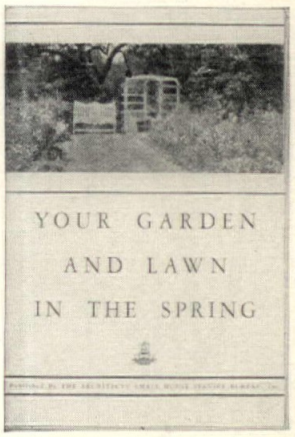
CROWN IRON WORKS CO.
1303 Tyler St. N. E. Minneapolis, Minn.
809-W Graybar Bldg. New York City



Automatic



The little giant automatic reel is installed in basement, connected to water supply. Easy to pull out to desired length. To rewind, simply turn the key, and the hose *automatically* returns to the reel. Outside, all you can see is a neat metal plate. Write for free booklet. LITTLE GIANT MFG. CO., 1403 Third Ave. So., Minneapolis, Minn.



free booklet on gardens

- this new booklet "Your Garden and Lawn in The Spring" is given free with a one year's subscription to The Small Home.
- the booklet contains 16 well illustrated pages of practical garden information. Just the kind of a booklet that will help the average gardener obtain better results for his efforts.
- the price of The Small Home on newsstands is 10 cents per copy. A yearly subscription at one dollar brings the magazine to your home each month at a cost of 8⅓ cents. Subscribe now. Send one dollar. Ask for garden booklet.

The Small Home
1200 Second Ave. So.
Minneapolis, Minn.

WHEN I think about garden tools, I'm always reminded that a crack tennis player needs a good racket; a good golfer proper clubs; and a successful fisherman the right kind of rod and tackle. Why not proper tools for the sport of gardening? There are about a half dozen specially constructed implements that will be needed in every garden tool kit to assure better results. Let's consider them.

The Spading Fork. There are two types of spading fork—the standard weight and the English digging fork. For spading garden beds where the soil is light or for the transplanting of perennial roots, the standard fork is a good implement to use. For heavier soils and the transplanting of shrubbery, the English fork is sturdier.

Curved Tooth Garden Rake. After the garden has been spaded, the curved tooth steel, level head rake is used to refine the texture of the soil. This tool is indispensable.

Two-Pronged Forged Weeding Hoe. Weeding is one of the jobs most gardeners dislike. With the two-pronged weeding hoe it's rather simple. This hoe is easily manipulated without cutting the plants — and gets around the base of the roots to lift out unwanted plant life.

Speedy Cultivator. This tool is a four-toothed implement that loosens the dirt to let necessary air into the soil and keep it from caking. It is so constructed that its use is practical in any type of garden — flower or vegetable.

One-Piece Socket Type Trowel. This trowel is most important. One or two scoops of dirt and the proper sized hole is prepared for the plant of average size. It can be used in transplanting, but there is a specially-designed transplanting trowel that has a sharp edge that is fine for dividing roots before transplanting.

Brume Rake. In caring for your lawn this rake is wonderful. You can actually sweep up the leaves and litter that collect on your lawn. When mowing, the long grass can be removed, leaving enough of the short cuttings to mulch the turf.

Dandelion Weeder. What lawn is without dandelions? The dandelion weeder is a simple tool that gets right under the long root and lifts it out easily.

Turf Edger. Many a garden would be attractive if the edge of borders and beds—also the turf along the sidewalks — were kept clean. The turf edger is just the thing and it is large enough to make the work speedy.

The Dibble. Another useful tool at transplanting time is the dibble. The iron point and circumference of this tool are designed to make it useful in the setting of seedlings. The dibble can be bought with a curved handle or a straight handle. I like the straight type better.

Tool care is important too. The tennis player, golfer, or fisherman wouldn't leave his tools out-of-doors to weather and become rusty and damaged. Why should the gardener do it? And remember this. When purchasing your tools see that they are forged out of one piece of bar steel that has been properly tempered. Cheaply made tools are often riveted together — or welded — and they soon work loose. On this type cheap wood is put into the handles. In the good tool the best wood is used for the handle and it is properly waxed.

All gardens vary in size. Some need more tools than others and some gardeners like to use more different types than others. For a very small garden a spade, rake, hoe, trowel, and dibble would see you through the summer. A larger garden should have the types listed above. Whatever you get this year for your garden, do not neglect the brume rake and turf edger for your lawn. These are important for neatness.
—D. W. S.

Anderson McCully's new book

American Alpines in the Garden

A key to sure success with the beautiful plants native to the Pacific coast. With it you can easily select many different kinds to beautify your garden. Each one of 535 plants is described so that you can tell quickly if it is suited to your conditions. Full details of size, growing habit, foliage, preferred soil and exposure, and the size, color and number of blooms.
Explicit directions for making a rock garden, preparing a moraine, using water features, growing from seed, purchasing, and transplanting. A leading authority calls these "decidedly the best I have ever read."

19 photographs; 262 pages
$2.50 postpaid from

The Architects' Small House Service Bureau
1200 Second Avenue South - - Minneapolis, Minn.

This book brings both enjoyment and profit!

ADVENTURES IN A SUBURBAN GARDEN

By Louise Beebe Wilder

Price $3.50 postpaid

By one of America's best practical gardeners and writers; a gold mine of information on uses and behavior of 500 varieties of plants. Gives actual experiences with bulbs, roses, annuals, perennials, alpines, wildlings, color schemes, and care of the garden.

19 illus.; 265 pages; and paper maps; cloth binding

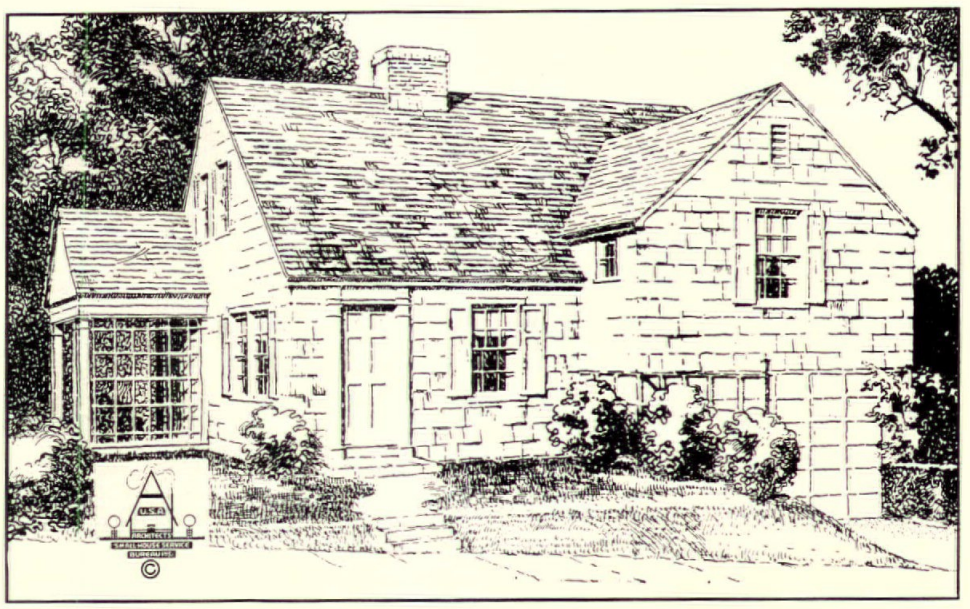
THE ARCHITECTS' SMALL HOUSE SERVICE BUREAU
1200 Second Ave. So.
Minneapolis, Minnesota

COLONIAL COTTAGE

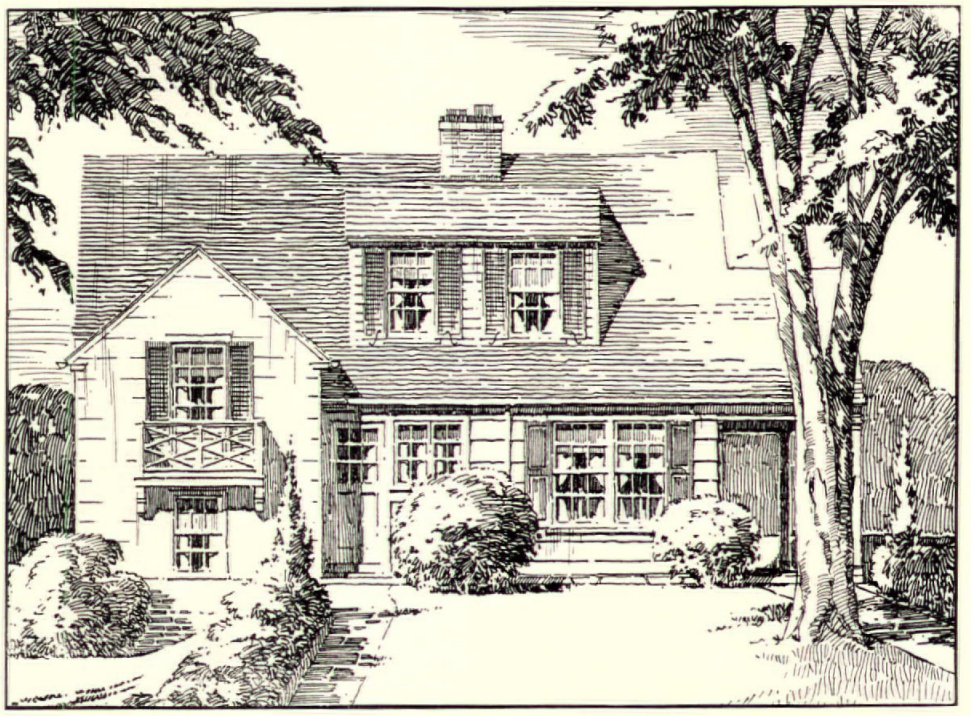
Designed for lot with slope to rear and parallel to street

Shingled walls, trelliswork on garage doors and screening the porch, shutters at the small paned windows, make the exterior of this cottage pleasing to see. The living room is entered from the street at the higher end of the lot. This room, together with dining room and kitchen are on the same floor level. From the living room a short flight of steps leads up to the bedroom wing over the garage, and from the upper hall in turn another short flight of steps leads to a third bedroom in the attic story, adjoining which are a second complete bath and closets.

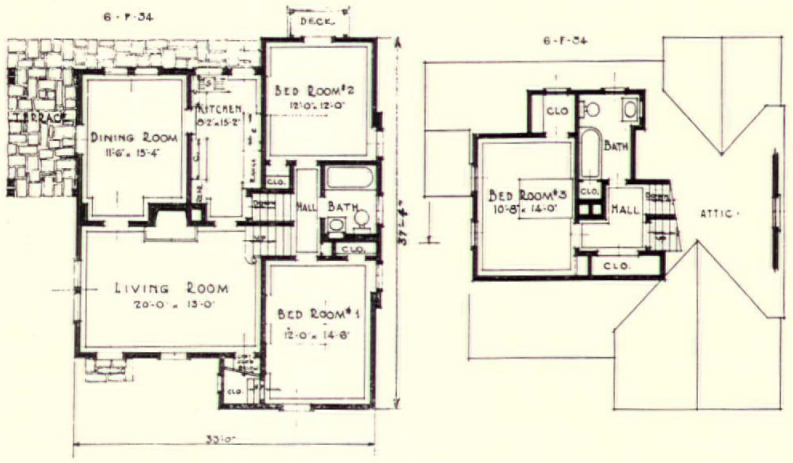
Good circulation between rooms, and generous closet space are but two of the conveniences of these plans. From the interior the garage is accessible directly from the service entry at the side, several steps down from the kitchen and at garage level. From this entry stairs lead down to the basement.



FRONT ELEVATION SHOWING ENTRANCE TO LIVING ROOM AND GARAGE



REAR ELEVATION WITH SMALL BALCONY OVERLOOKING THE GARDEN



LANDSCAPING THE SMALL HOME GROUNDS

[*Continued from page 9*]

very careful selection. In this case masses occur at the corners, with a tracery of vines on the chimney to give additional height to the planting. Shrubs used directly in front of the windows will not grow beyond the sills and shut off desirable light. Ten varieties of shrubs are shown here, yet the planting is not overdone.

Photograph No. 3 affords one of the most attractive views on the property, and rightly so, for it represents the approach, the first greeting to a friendly visitor. An informal entrance has led naturally to an informal walk of flagstone. Note the effective enframement planting on either side of the steps—cotoneaster and English ivy.

Photograph No. 4 is a view across the rear lawn area, towards the garage court. The attractive shade of the large eucalyptus has suggested the flagstone platform as a desirable spot to serve tea.

Photograph No. 5 provides a view from the flagstone platform mentioned above, into the small green lawn court adjoining the porch, a patch of sunlight surrounded by cool walls and a variety of low shrubs and herbaceous perennials accustomed to shade. There is perhaps no spot in the vicinity quite so effectively quiet as this little porch. Quiet secluded nooks are always appreciated on the small lot. From the door of the porch a stepping stone walk follows along the axial line to the flower garden.

In photograph No. 6 a break in the hedge extends beyond, through the flower garden to the storage and drying yards at the rear of the lot. The small flower garden, thirty-five by forty feet, is bordered on three sides by a five-foot hedge and on the north by a vine-covered wire fence, almost as thoroughly a screen as the hedge. The pattern of flower beds and walks is simple but effective. A little statue has been placed at the cross axis of the walks. It should be noted that in comparison to the size of the lot the garden area occupies a very small proportion of the total area—a good lesson in restraint, where a larger garden is unnecessary and undesired. Even if maintenance must be kept to a minimum, there is always room to tuck in a small flower garden, and what is a small lot without a small patch of flowers?

An analysis of the planting scheme should perhaps mention first the clipped hedge surrounding the property as a screen, a barrier reenforced except along the front, by a low, woven wire fence. The effectiveness of this strip of green can not be denied. Even when climatic conditions are severe clipped hedges are not used enough and the number of varieties of plants available are not so limited as one might think. Privet can be used almost everywhere now, as hardy strains are being placed on the market even in the northwest. It is unfortunate that the eastern and southern boxwood can not bridge the gap from coast to coast.

A word concerning costs would include the following facts. The total cost of the house was eight thousand dollars, the value of the lot approximately two thousand. The cost of the landscape work, including grading, soil preparation, establishment of lawns, nursery stock and planting and all structural features such as driveway, walks, steps and fencing, did not exceed one thousand dollars.

Statement of the Ownership, Management, Circulation, Etc.,

Required by the Act of Congress of August 24, 1912,

Of THE SMALL HOME, published monthly at Minneapolis, Minn., for April 1, 1932,

State of Minnesota } ss.
County of Hennepin }

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared Robert T. Jones, who having been duly sworn according to law, deposes and says that he is the editor of The Small Home, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, The Architects' Small House Service Bureau, 1200 2nd Ave. So. Minneapolis, Minn.
Editor, Robert T. Jones, 1200 Second Ave. So., Minneapolis, Minn.
Managing Editor, Robert T. Jones, 1200 Second Ave. So., Minneapolis, Minn.
Business Manager, Robert T. Jones, 1200 Second Ave. So., Minneapolis, Minn.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

The Architects' Small House Service Bureau, Inc., 1200 2nd Ave So., Minneapolis, Minn.
William W. Tyrie, 1028 Andrus Bldg., Minneapolis, Minn.
Edwin H. Hewitt, 1200 2nd Ave. So., Minneapolis, Minn.
William C. Whitney, 1200 2nd Ave. So., Minneapolis, Minn.

3. That the known bondholders, mortgagees, and other security holders owning or holding one per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

ROBERT T. JONES, Editor.

Sworn to and subscribed before me this 18th day of March, 1932.

LOUISE JENSEN, Notary Public.

(My commission expires Sept. 8, 1934.)

Residence at Springfield, Massachusetts. Architects, Smith and Bassette, Hartford, Connecticut. Roof and side walls finished with Cabot's Creosote Shingle and Wood Stains.

A Spring Cure for Shingle Shabbiness!

New Life and Beauty for Your House

RENEW your shabby shingles! Cabot's Stains go on fast and easily—restore the appearance of your house with their soft clear colors—add years to the life of the wood with their genuine refined creosote "best wood preservative known."

Then brighten trim and shutters with Cabot's Gloss Collopakes, the fadeless colors that keep their gloss outdoors. Ask your dealer or painter for Cabot's Stains and Collopakes and insist on getting them.

Cabot's

Creosote Shingle and Wood

Stains

Made by the Makers of Cabot's Collopakes for every paint use.

If you wish more information, this coupon will bring it.

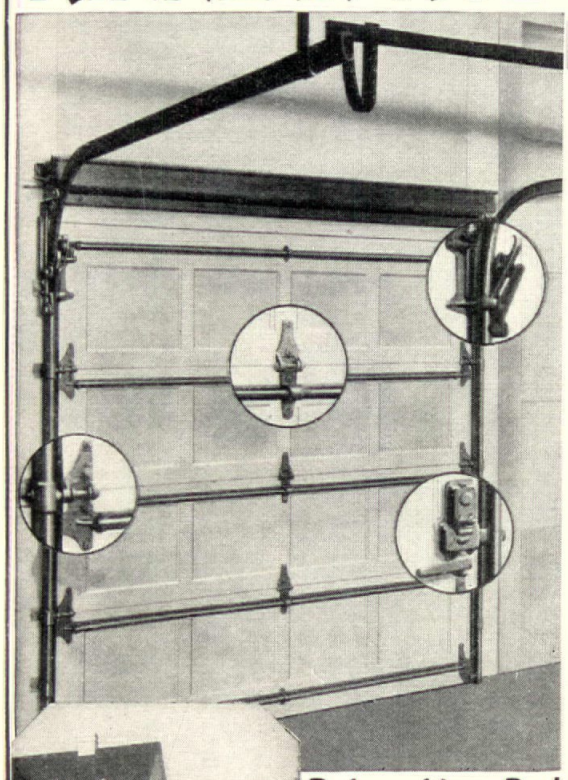
Samuel Cabot Inc. 141 Milk Street, Boston, Mass.

Gentlemen: Please send me your Color Card and full information on Cabot's Creosote Shingle and Wood Stains, and Collopakes.

Name .....

Address ..... SH 6-32

KINNEAR RŌL-TOP DOOR



for your Garage

Steel Reinforced.

Single Counter-balance Spring.

Heavy Designed Hardware.

Snug-Fit Guide Bracket.

Positive Acting Lock.

Three stock sizes 8′ x 8′, 8′ x 7′6″ or 8′ x 7′. Any special size manufactured.

Before You Build or Remodel YOUR GARAGE—investigate the new Kinnear Rol-Top Door . . . new steel trussed construction makes it lighter yet sturdier and more economical . . . rolls UP—*out of the way* . . . easily and economically installed in new or old building . . . Write for free literature.

THE KINNEAR MFG. CO.
57-67 Field Ave., Columbus, Ohio

THE LAST MINUTE GARDEN

[*Continued from page 11*]

Through all this, remember if you can get them out of pots or flats, already started, you are days and days ahead. It will cost more than if you had started them earlier yourself and grown them from packets of seed, but you are meeting an emergency and you must be ready to pay a little more than you would otherwise.

One thing remember. Do not plant them too close. You are only after a general effect; a reasonable cloaking of naked soil covering nude ground area. Most of these will thrive better if you give them a space in which to expand. And how they will bloom! If you will keep the old flowers cleaned off you will find that day after day the annuals will deliver blossoms and blossoms. In fact, I am warning you, if you go through with such a scheme you will never again see the amount of bloom, the continuousness of such bloom, in your garden—unless as you plant for your permanent plan you leave a few little pockets where you can plant annuals of one kind or another each year and thereby vary the scheme a little and add interest through such change.

Mulch the earth around your annuals after you have planted them. Cover with newspapers weighted on the corners with clods, if they tend to wilt in the sun. Plant them in late afternoon if that can be done to keep them from the mid-day glare.

And now we turn to the question of the lawn. One trick in making a successful lawn is to get it up quickly. You can do this during the warm summer days better than if the lawn was planted early. The one element in putting through a successful lawn this late in the season is to never allow it to dry out once it is planted and watered. Keep it moist but not wet. This means frequent sprinkling with a fine spray nozzle.

In making the lawn seed bed it should be finely raked after covering lightly with some rotten fertilizer, and perhaps some sand, if the soil is heavy. My own formula for lawn seed in moderate climates is 85 per cent of re-cleaned 21 pound test Kentucky bluegrass with the balance special grasses depending on site, climate, season. In planting a late lawn I would add 10 per cent of Italian rye if I could get it. It is a nurse crop that will spring up immediately, give shade to the tiny bluegrass plants as they come through, and kill out at the first freeze in the fall. Then I would mix in at least four per cent of the balance as redtop to supply shade-loving grass in the mixture, and the one per cent remaining I would give over to re-cleaned Dutch white clover. Use plenty of seed on late lawns.

After the seed is sown cover with a screened mulch of thoroughly rotted fertilizer that has been positively reheated to remove the danger of spreading weeds over the lawn. Then roll this lightly while dry. The mulch should be spread on at a rate which will give the lightest sort of a mat when it is rolled; not thick but sufficient so a hose can be dragged over it without raking out the lawn.

Then water and keep moist. With hot days you will have a lawn up from the sprouting Italian rye within ten days; a bluegrass lawn by the end of the season.

If you can get potted perennials, or can lift whole clumps with such earth as will be required to protect their roots, you may wish to set in a few along with the annuals. Or if you are very anxious to grow your own perennials from seed, by planting annuals in the spring, and not placing them too closely it might be possible to get perennial seedlings started right under the annuals so that as you pull out the annuals in the fall you have young, well established seedlings of the perennials you want, in place for the following season.

Beyond the advantage of having the raw earth blanketed during the summer time, the cultivation, fertilizing, even the root penetration of annuals in beds where you will later plant perennials is beneficial. The last minute garden is so very much ahead of no garden and grounds development at all that anyone who does not jump into building one if the opportunity offers is a great loser.

DECORATIVE ACCESSORIES IN THE MODERN MOOD

[*Continued from page 13*]

gleam of a copper watering can happily named "Rainbeau," this designed by Walter Von Nessen for the Chase Brass & Copper Company, as was the three-pot copper plant holder. This sturdy stand cost but $5.95 and the Rainbeau in pint size, $1.25. We show here a picture of this useful stand for table, bookcase, or window ledge and beside it a French provincial watering can of three quart size, to be had in either brass or copper. These metal candle holders in brass or copper are priced at $3.90 a pair and the small copper lamp at $2.50.

Bookends, too, as well as trays, vases, and bowls are to be had in new shapes and unusual composition, animals for some reason seeming very popular as holders of reading matter, these in metal, in silver finish or gaily painted and lacquered. One pair we found that looked like old jade were extremely decorative. To our surprise they were found to be made of soapstone and their price 94 cents.

No matter where the homemaker turns these small accessories are to be found, true *objets d'art* for our rooms. They can add beauty to the living room or a graciousness to the informal table; they can turn the simple serving of afternoon tea into a function by means of the softly-gleaming tea sets and trays and flower holders. They can bring color to dark corners, can snap an entire room into cheery warmth while the many unique objects in glass now to be had are so amusing when used on the dining table that humor is aroused at once. Even the most serious guest cannot see these lifeless monkeys and birds, or dancing figures cavorting around on a black mirror plateau without a laugh starting to bubble.

The contemporary craftsman is on the alert to devise new and striking designs in harmony with the livable simplicity that marks the average home. Many objects are frankly made for quantity production and are none the less beautiful because of that. Others show painstaking handwork but both hold good lines, none is extreme in pattern, all decorative, different and serviceable.

In the city of Newark there is a museum wherein exhibitions are held bearing out the oft-quoted saying of that city's famous librarian, John Cotton Dana. It seems especially fitting to quote that saying in writing of gadgets, "Beauty has no relation to age, rarity or price." Each exhibition seems clearly to point not only to the beauty held in much of contemporary design but also the need of a careful, wise selection. Not price, not rarity, just good design, good proportions and lines must govern the choice of these gadgets for our rooms so that they will be in harmony with our other and older types of furnishing.

Shown at the left in the illustration above is a hot service plate cover designed by Gerth and Gerth. At the right is a powder box in either satin silver or pastel enamel finish. (Stern Brothers.)

GOOD EQUIPMENT IN THE LAUNDRY WORKSHOP

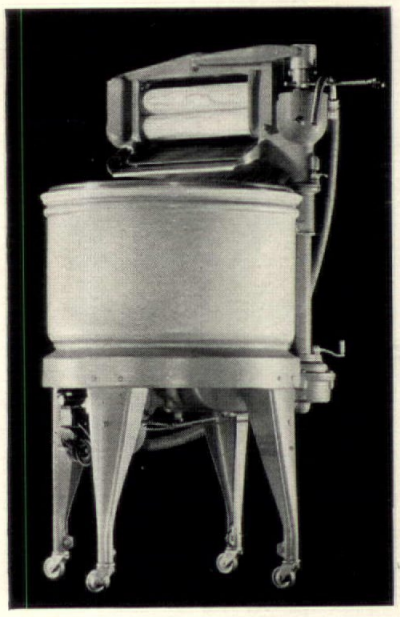
[*Continued from page 15*]

rated by count of sheet load, but since sheets vary as to size and quality, the load was irregular and often overestimated to the point of strain on the motor, or underestimated to waste soap and water and electricity without full return. The real machine control should be by pound weight. No one can be accurate without a scale, but from the Laundrymen's Association we may get help if the scale is not possible:

1 sheet about 1¼ lbs.
1 towel about 2½ oz.
1 blanket about 4 lbs.
1 tablecloth about 1 lb.
1 napkin about 1 oz.
1 bedspread about 2 lbs.

In our article last month, we described a drain to make emptying of water easy, but there is further possibility of help, and that is by buying a suction attachment called an "ejector." The hose which is screwed to the mixer faucet will fill the machine with water of the right temperature. When emptying is necessary, the short part of the ejector makes a suction, and the syphon which is produced draws up the dirty water into the sink.

Hand wringing and hand washing were all labor producers, but the washing machines have been made with good rubber wringers, or the latest productions have swirling baskets called "spinners." They are an adaptation from commercial laundries. The extractor spins the clothes free from water by whirling them in a metal basket, so that the water is thrown from the wet clothes out through the holes of the basket. The conversion from wringers to spinners is easily understood when button breakage is recalled. In most cases the extraction of water depends on the time the spinner is given to complete its work—five to eight minutes will whirl out the water depending on the power of the machine.



An agitator type of washer with six-sheet capacity, mottled green vitreous enameled tank, a large aluminum agitator, aluminum cover, water pump, and air compressor. (Thor-Hurley Machine Co.)

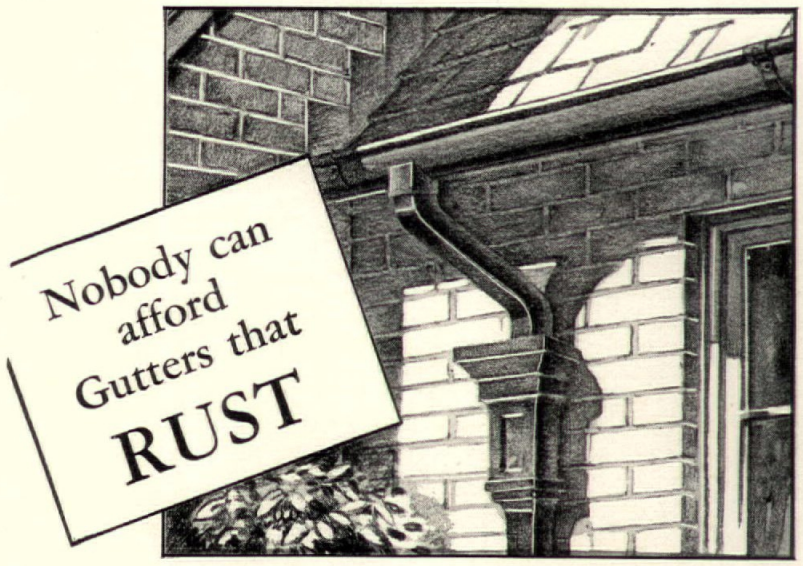
All the spinners should be packed with care enough to have the load quite even, or to explain—the wet clothes of about equal bulk should be arranged around the inside of the basket to counterbalance on each side of the center. This makes spinning more complete and gives less vibration to the machine. Those machines that spin and wash in the same tub and at the same time, naturally stand more firmly when clothes are washing down in the bottom while others spin on top.

The *ironer* is really second in importance, for the washer is first. Unless one is very particular, it is possible to have many things left unironed, and so the work of the ironing is less. Every garment has to be clean, but all do not have to be ironed. The electric iron is the accepted labor saver, and little need be said about it, excepting to suggest that for household use it is a mistake to buy too small an iron. For body clothes a 6 lb. iron, for sheets and table linen an 8 lb. iron, really makes the work easier. A "cordless" iron is a new type and one that reduces the chance burning of cords and the dragging of the iron by the cord.

The ironer is considered such a part of the home equipment that one finds today a fourth as many ironers as washers. In fact, nearly every manufacturer has made or is about to place an ironer on the market. The most important point in selecting an ironer is for the homemaker to study the size of her sheets and her tablecloths to be sure that the ironer may do a cloth folded in half, thirds, or fourths. The efficiency of the ironer may be perfect on small pieces, but the best size ironer for the special use of the housewife's needs is a practical point she must answer. Some ironers have a 24″ cloth roll, and that means the ironing board, so-to-speak, is 24 inches long. Some are 27″, some 48″. There is no doubt but that the larger ironer will care for the two-fold sheet and will finish the garment in twice passing over it; the 48″ ironer, however, rarely has a free end of the cloth roll. A free end is better and easier, because it finishes ruffles and cuffs with better results. The question then is: Is the ironer to be used primarily for flat work, or are there many shirts, lots of ruffled curtains, and is all the bedding single?

The construction of an ironer is considered better when the heated "shoe," which is really the ironer, is equal to one-third of the revolving cloth roll in circumference. In that way the hot ironer roll is in direct contact with the damp fabric to a much greater extent, and the ironing is more rapid. Some manufacturers meet this point by having small cloth rolls, perhaps two or three, so the moisture is quickly evaporated. The whole point is that an ironer that is to do the best work in the least time, should heat well, retain its heat, and should be big enough to reduce the handling of the damp garments in the finishing process. Clothing ironed half dry and then left to dry, always loses its gloss.

USE COPPER



Gutters, rain-pipes and roof flashings that rust will *sooner or later* fail. Repeated painting only delays damaging leaks and expensive repairs.

Avoid this by building or repairing with Anaconda Copper. It *cannot rust.* Gutters and rain-pipes of Copper for the average 8-room house cost only about $40 more than rustable metal—an amount saved over and over again in freedom from repair bills.

May we send the booklet, "Copper, Brass and Bronze in the Home"? Address Dept. D, The American Brass Company, Waterbury, Connecticut.

ANACONDA
from mine to consumer

ANACONDA COPPER

JOHN HANCOCK SERIES

When You Sign on a Dotted Line

You find the home or the plans you like. You figure the cost and decide you can swing it. And then you sign on the dotted line, ".....years from date, *I promise to pay . . .*"

You've made a promise to pay so many thousands of dollars at some future time. You intend to pay, and will, if you are here. If not, your estate (your family) will pay. But can they, without your earning power?

Life insurance against a mortgage should be part of every home owner's budget. Have you figured it into yours? Let us send you a budget plan that will help you arrange your personal finances to include this necessary item. Then your family can call their home really their own from now on.

John Hancock
MUTUAL
LIFE INSURANCE COMPANY
OF BOSTON, MASSACHUSETTS

JOHN HANCOCK INQUIRY BUREAU, 197 Clarendon St., Boston, Mass. Please send me the John Hancock Home Budget Sheet. I enclose 2c to cover postage.

Name.....

Street and No.....

City..... State.....

S. H.

OVER SIXTY-NINE YEARS IN BUSINESS

What

THE SMALL HOME is a five star magazine.

★

FIRST STAR . . . the price of the magazine on newsstands is ten cents . . . the subscription rate per year is only one dollar. Nowhere, say those who have discovered The Small Home, can you buy so much practical help for so little . . . you cannot afford to be uninformed . . . subscribe now.

★ ★

SECOND STAR . . . THE SMALL HOME is edited by architects whose technical knowledge and artistic appreciation assure a dependable, interesting, and helpful editorial policy.

★ ★ ★

THIRD STAR . . . The ARCHITECTS' SMALL HOUSE SERVICE BUREAU, publishers of The Small Home, is the only public service institution of its kind. It has the official endorsement of both The United States Department of Commerce and The American Institution of Architects.

★ ★ ★ ★

FOURTH STAR . . . THE SMALL HOME is the only magazine that deals exclusively with the problems and interests of the owners and builders of moderate sized homes. Palatial residences, country estates, elaborate apartments are left for other magazines to cover. The Small Home is your magazine and ours.

★ ★ ★ ★ ★

FIFTH STAR . . . THE SMALL HOME, through the ten years of its life has earned an enviable national reputation for honesty and fearlessness in presenting facts and figures about houses, gardens, furniture, and decorating. You will want to know The Small Home better. Subscribe now.

is your idea

OF TODAY'S HOUSE?

WHAT is your idea of a new house for yourself? Do you like the tent pole idea—rooms slung from a tripod of steel masts? Or, do you prefer the intriguing image of steel plates to form wall, floor and roof? What is your opinion of houses turned out like automobiles, where, at one fell swoop, you buy everything you want, from push buttons on the lighting system to carburetor on the oil burner? How would you like to do without plaster or wood or basement or attic in your house?

Foolish questions—beside the point.

You want a house to live in,—one that will yield some comfort, some pride, some sense of having done a good thing for yourself.

You do not care if it is French, Early Tripod, or 1933 Line Production; excepting as it has some reasonable relationship to your needs and your purse.

You may not say it, but you want architecture.

That's what The Small Home is edited to bring you.

That is why we will show next month many illustrations of beautiful houses and will print many stories to aid you in keeping your house fine and your pride in it high.

After you have built your house, people will see it as your home. They will see its setting. They will look for the things you have put into it yourself, they will inspect and appraise what you have hung on the wall,—what you have placed on the floor. You will furnish it, decorate it, plant flowers to garnish garden paths. At first these finishing touches are only ideas—intangible, and requiring expert cultivation and inspiration—but sometime in the course of building, painting, and placing, they mature and become intimate, practical ideas that involve your purse and your patience—that stimulate your fancy, and give you endless hours of happiness. Yet ideas may be mis-applied—may become impractical.

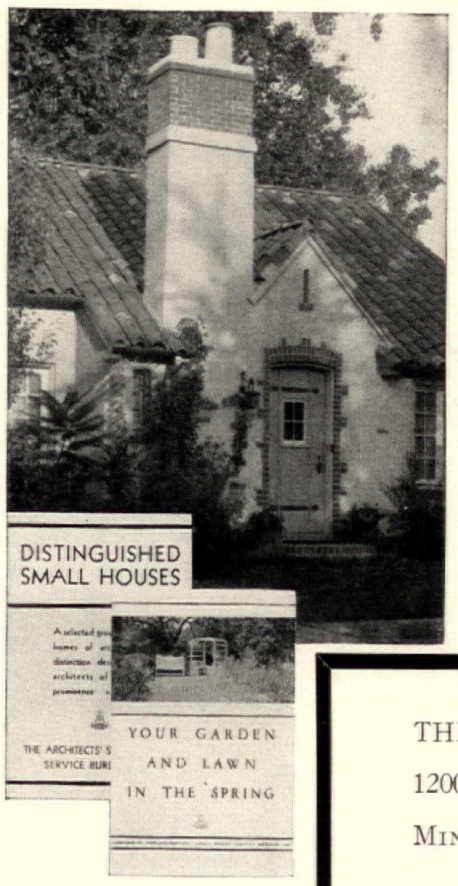
That's what The Small Home is edited to prevent.

Ideas built the Parthenon; ideas flung the finely spun net web of steel across the Hudson at Grant's Tomb for all men to marvel upon; the Empire State Building burgeoned forth from the minds of men.

These are monuments to the human spirit. That's what your home can be.

Its steel, stone, wood, brick, plaster, must be arranged into rooms, into walls, into substance that will be fine, lasting and suitable to your needs. But, it must first be an idea.

The Small Home is full of them.



2 *free booklets*

These two booklets, "Distinguished Small Houses" and "Your Garden And Lawn in The Spring" are given free with a one year subscription to The Small Home. They may be had on renewal as well as new subscription. Please use the coupon order blank below.

THE SMALL HOME June '32
1200 Second Ave. So.,
Minneapolis, Minn.

Gentlemen: Attached is a one dollar bill. Please enter my subscription for one year to begin with the current issue. Send the two free booklets on houses and gardens at once. This is a new ☐ order.
renewal ☐

Name _____

Address _____

City _____

State _____

SHOPPING FOR FABRICS

[*Continued from page 6*]

but more popular now in bedspreads.

Other more attractive spreads than Austrian cloth ones are of unbleached muslin, handtufted with candlewicking in all of the old patterns in blue, rose, yellow, green, and lavender, the inexpensive reproduced output of southern mountaineer women.

Bedspreads of chintz, too, are right in the early American scheme with designs of this period or of French toiles. If sunfasted, they are likely to be washable, though but a few have this latter guarantee. However, it is often possible to wash the more expensive prints with care and precaution so they will not fade, even though the importer gives no such guarantee. Recognizing the interest in chintz bedspreads, merchants now sell the cheaper materials ready-made as bedspreads, with curtains to match, but a better choice of design and more correct choice of color for the room are likely when these fabrics are bought by the yard. Besides, buying the yardage makes possible still further use of the material in the room as, for instance, the covering of a modern slipper chair. A few now offer, therefore, material by the yard of the same design and coloring as the matched curtains and bedspreads.

For men's rooms we still import the East Indian one-piece bordered Palangposh (calico bedcovers), more commonly called by us wall hangings. Characteristic motifs are The Tree of Life design, the pine cone or "Alam" shape, the religious symbol of the Moslem, generally large, and, later, the curved pointed leaf of the Indian jungle, the "Kheri," reproduced and familiar in English Paisley shawls. "A foliated design interspersed with birds and animals" covers the surface. Many of these Palangposh have depreciated somewhat in their material, their drawing, and especially their coloring.

The best of present day products, however, are on native Indian cloth, either cotton similar to the famous old Indian cloth or Mr. Gandhi's new "Khadi" cloth, a hand loomed fabric. They also have the reproduced old Indian designs, not those with depreciating foreign influence; they use characteristic color combinations of olden days; and add the best of the present.

Spreads to be made may be of unbleached muslin, dyed at home, and when dyed will take on a different look. Try Colonial yellow or indigo blue. Attractive ball fringe may trim them.

Simple, washable, good-looking, plain-colored linen is also right, but it is wrinkable. It lends itself to a straight side-drop or valance, bound on its edges perhaps with a contrasting linen, and seamed on top with a cording covered with linen.

Semi-glazed chintz requires no washing, of course, and wrinkles less than glazed. However, it may be that it will be preferred to buy the less expensive glazed chintz than the semi-glazed; or to use glazed chintz for over-curtains, but, for the bedspread, the washable *unglazed* of the same color. If glazed material is used, line the spread.

In particular for little girls' rooms, but for maids', too, bedspreads of washable checked gingham, plaids, plain chambries, and dotted swiss, are attractive with gathered ruffles, or single or double flounces dropping from the edge of the bed. Bungalow cloth is one of the nearest approaches in drapery stuffs to dress ginghams. It comes in fast colors in forty-six inch width, in large plaids, wide stripes, or narrower checks or stripes.

When pillows are adapted to the cottage furnishing of today, they may be of ruffled checked gingham, calico patterns, especially with large star quilt patterns cut out and applied on glazed cambric, even bandana handkerchiefs of eastern origin and possibly toile. Materials with diagonals, squares, blocks and stripes make others.

The shapes may be simple round or square, boxed or not, and trimmed with ruffles, muslin banding and cording, bandings and rufflings all of glazed cambric. Temptation, these days, lies not so much in pewter tankards of those days as in using too many of these luxurious pillows.

For lamp shades bewitching charm for the cottage home lurks in such materials as pleated cambric or chintz bound on their edges, gathered dotted swiss, gingham, and unbleached muslin, and possibly plain linen stretched on the frame.

Lampshades can hardly be discussed separately from their bases so that it should be said the appropriate bases for such shades are the inexpensive reproductions of old Sandwich glass whale oil lamps (now popular) and those of early American in pewter.

It is possible to adapt many jars and pots as lamp bases and thus achieve individuality and charm. They may be electrified. Such are gray crackle marmalade jars from England; crackled gray ginger jars from China; New England brown bean pots; and early American glass pickle jars of tall, graceful shape with flowers raised all over.

Specifically, black and white checked gingham with a black or red glazed cambric binding is so simple, yet effective. Rose-red gingham gathered and trimmed with pinked scallops of rose-red glazed cambric is quaint. Unbleached muslin with colored ball fringe for trimming both top and bottom edges or colored wool thread button-holed on these edges has a great deal of charm.

In conclusion, these all are stuffs either historically correct or adapted, but in harmony of spirit with the sturdy, simple, early or Pilgrim maple, reproduced today for the small home householder who wants in her home the charm of primitive cottage atmosphere. They are right, too, with the English country oak furniture just beginning to be reproduced.

FAMILY FUN IS HERE AGAIN

—in thousands of progressive American homes

There are Times When This New Book becomes the Book of Books

Rainy Days
Convalescent Days
Holidays at Home
Neighborhood Parties
Winter Sports
Special Holiday Programs
Quiet Games for Warm Weather
Puppet Shows and Backyard Circus
373 Different Suggestions

AFTER all, there are no more satisfactory days and evenings than those spent by the whole family playing together. These times mean so much to the growth and development of your children — they are the times you will remember and cherish for years to come. So we have made a new book brimful of laughter, wholesome fun and comradeship for you —

"FAMILY FUN"

Here is a book that will show you how to play with your children — how to make playtime a part of your family life. Here are the jolly games you used to know in your own childhood, and dozens and dozens of games you've never even heard of, games for indoors and outdoors, amusement for just the family circle, for every sort of holiday, and suggestions for many parties, too.

Mrs. Franklin D. Roosevelt wrote of "Family Fun," "I think it is a most delightful book for any home to possess. . . . I have often been at a loss on rainy days and evenings for new forms of entertainment, and a book of this kind would have been a great joy."

You Cannot Buy "FAMILY FUN"— It Is FREE! A Gift to the Friends of The Parents' Magazine

This splendid book of amusement is being offered solely in connection with The Parents' Magazine. If you are interested in giving your children the proper recreation, you are also interested in every other phase of good care and training. Here is a magazine that is the combined contribution of more than fifty of the best child specialists who, from month to month, bring you priceless knowledge, sound advice, and new ideas. Care, feeding, discipline, character training, play, education, social adjustment, book and movie guides, children's fashions—The Parents' Magazine covers every sort of child problem from crib to college.

This Is An Important Saving!

With a three-year subscription to The Parents' Magazine, "Family Fun" will be sent you without a penny of cost. And your subscription will come to you at a saving of $2.50 over the regular price of $6.00 for three years. *Send no money now* — just sign and mail the coupon and your magazine subscription will start at once. When you receive the new book, "Family Fun," send us a first payment of $1.50, and $1.00 a month for only 2 months. *If you are already a subscriber*—you may take advantage of this offer by extending your present subscription.

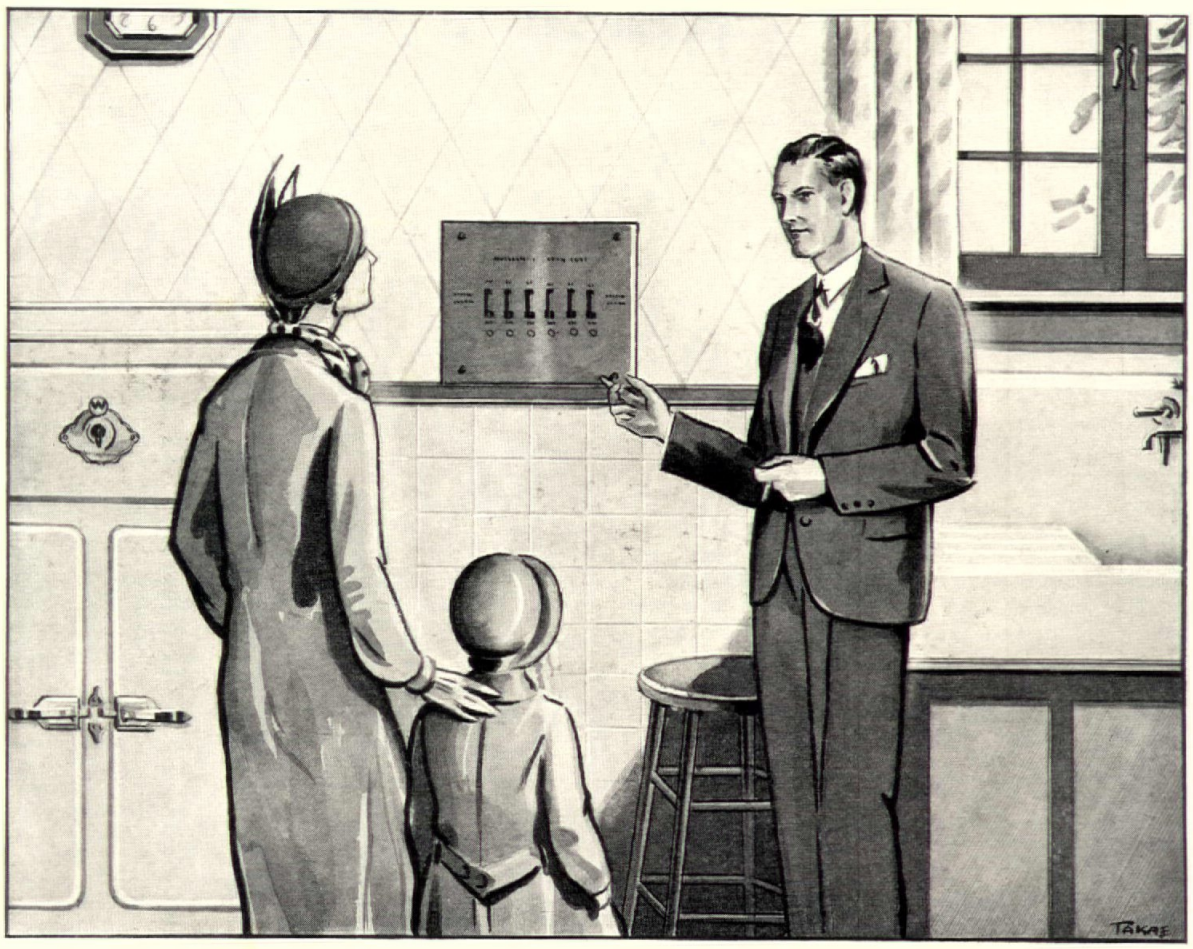
SPECIAL SUBSCRIPTION COUPON WITH BOOK FREE
THE PARENTS' MAGAZINE
114 East 32nd St., New York, N. Y.

I accept your offer of "Family Fun" as a gift with a three-year subscription to The Parents' Magazine. I will send you a first payment of $1.50, and $1.00 a month for two months thereafter.

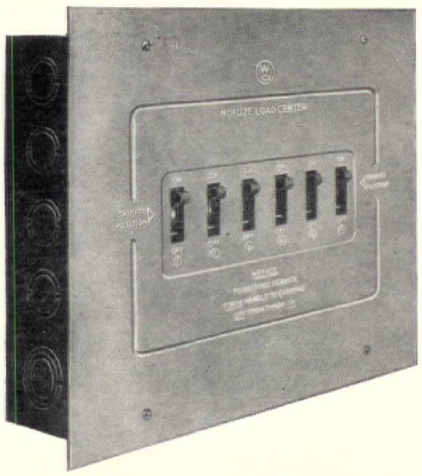
Name.....

Address .....

.....



"See—this is a FUSELESS home"



NOFUZE LOAD CENTER

has banished fuse troubles from homes by eliminating both fuses and safety disconnect switches from house wiring protection.

NOW you needn't have a fuse in your home. If the lights go out, all you do is flip the little switch handle and service is restored instantly.

That's all there is to it when the new Westinghouse Nofuze Load Center is located on the kitchen wall or other convenient spot in your home. No more groping in the dark to find out which fuse has blown! No annoying discovery that there's no extra fuse available. No impatient pause in the midst of dinner, evening's entertainment, or busy morning's work waiting for light or power.

Wherever you find the convenient Westinghouse Nofuze Load Center you've found a home in which fuse replacement troubles are unknown.

It's safer too. With the ordinary fuse box, people sometimes "fix" it with a penny, paper clip, or hair pin and thus destroy its protection. This is never necessary with the Nofuze Load Center, as there is nothing to burn out—nothing to replace.

Nofuze Load Centers are listed by the Underwriters Laboratories. Ask your electrical contractor about them or let us send you complete information on the fuseless home. Just mail the coupon.

Westinghouse

T 79173

Quality workmanship guarantees every Westinghouse product

SEND FOR BOOKLET

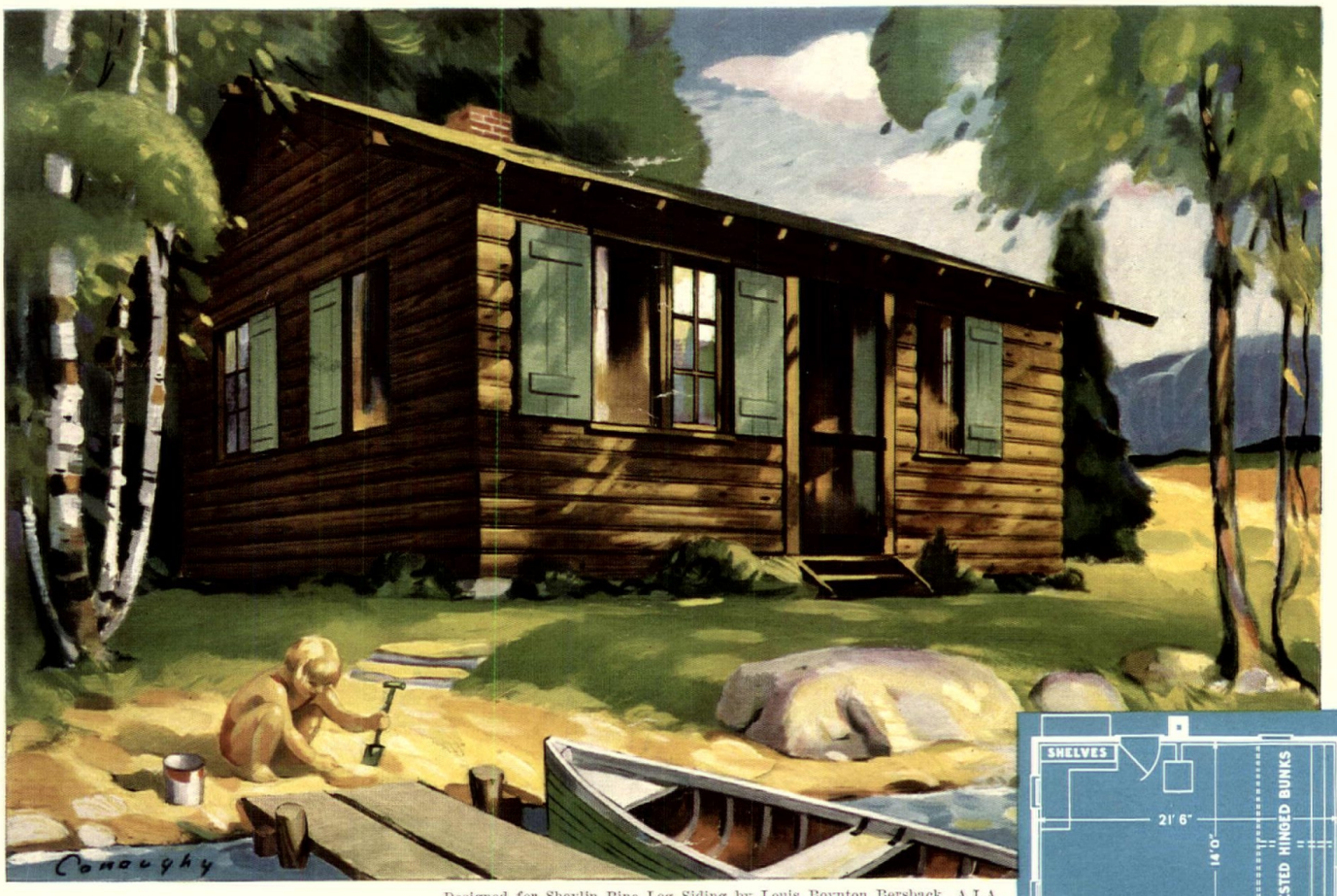
Westinghouse Electric & Manufacturing Company
Room 2-N—East Pittsburgh, Pa.

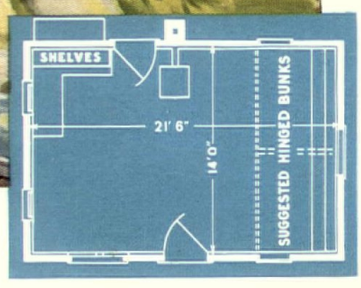
Gentlemen: Please send me a copy of your booklet, The Fuseless Home.

Name .....

Address .....

City ..... *State* ..... SH 6 32





Designed for Shevlin Pine Log Siding by Louis Boynton Bersback, A.I.A.

What! Build this Cabin of SHEVLIN PINE *Log Siding for* $394!

REG. U. S. PAT. OFF.

CERTAINLY, it's true. This charming cabin has been especially designed for people who want a snug, comfortable place in the country at moderate cost. It's the cabin you may have dreamed about owning "some day" at a building cost you can afford *today*.

Would you like the complete Plan with list of material? Then mail the coupon with 10c to cover cost of handling and this Plan will be sent by return mail.

Everything Essential For Happiness

Shevlin Pine Log Siding makes even the most simple cabin picturesque. Either stained or permitted to weather naturally, it blends with its surroundings, and is at home in the woods, or at the lake. It looks like peeled pine logs, and has all the charm of log construction with none of its costly disadvantages. Shevlin Pine Log Siding is made with ship-lap edge. It is nailed in place just like any other siding, is quick to put up, and reasonable in price.

The sturdy cabin shown here is 21½ feet wide by 14 feet deep, and has ample room for sleeping accommodations for four to six people. The cabin has both front and rear doors and six windows, assuring abundant light and ventilation. Convenient built-in counters and shelves simplify cooking and storage of supplies. Notice the gay shutters of Shevlin Pine. When the cabin is not in use, these close tightly, making the cabin proof against casual intruders.

What more could you ask? This cabin has been reliably estimated to be built for $394.* Your ordinary vacation expenses for a year or two could pay for its cost.

This is not a knock-down or ready-cut cabin but is a permanent structure designed to be built on your site by your own carpenter or by yourself. Your local lumber dealer will supply the Shevlin Pine Log Siding and other material needed.

SEND FOR THE PLAN: Here is your chance to escape from the city during the heat, provide a summer home for your wife and children, and save something on living expenses. In addition to the cabin illustrated we offer a number of other simple plans for building with Shevlin Pine. Just check the coupon below and enclose 10c for each plan desired.

*Estimated at Northern Mississippi Valley prices. Estimates in other localities may vary according to location, freight rates, labor costs, etc.

MAIL TODAY

SHEVLIN PINE SALES COMPANY
Executive Offices, Dept. 1126,
900 First National-Soo Line Building,
Minneapolis, Minnesota

Please send:

Cabin Illustrated.....Plan LS5632—10c ☐
Three-Room Cabin.....Plan LS3432—10c ☐
One-Room Cabin.....Plan LS1432—10c ☐
Four-Room Cabin.....Plan LS2432—10c ☐
"Cabin That Grows".....Plan LS4532—10c ☐
Knotty Pine Living-Room.....Plan KP1232—10c ☐
Knotty Pine Recreation Room..Plan KP5532—10c ☐

A copy of "Log Cabins Up To Date" will be sent free.

We Plan to Build (Please give approximate date):

.....

Our site is located (Please give address).....

.....

Name .....

Address .....

City..... State.....

(Mail coupon to Executive Offices or Nearest District Office)

SAN FRANCISCO
1030 Monadnock Building

MINNEAPOLIS
900 First National-Soo Line Building

CHICAGO
1863 La Salle-Wacker Building

NEW YORK
1206 Graybar Building

TORONTO, ONTARIO
1806 Royal Bank Building

the Small Home

FEBRUARY
1932

Published by the ARCHITECTS'
SMALL HOUSE SERVICE
BUREAU, INC. One Dollar a Year

PRICE 10 CENTS

We know that

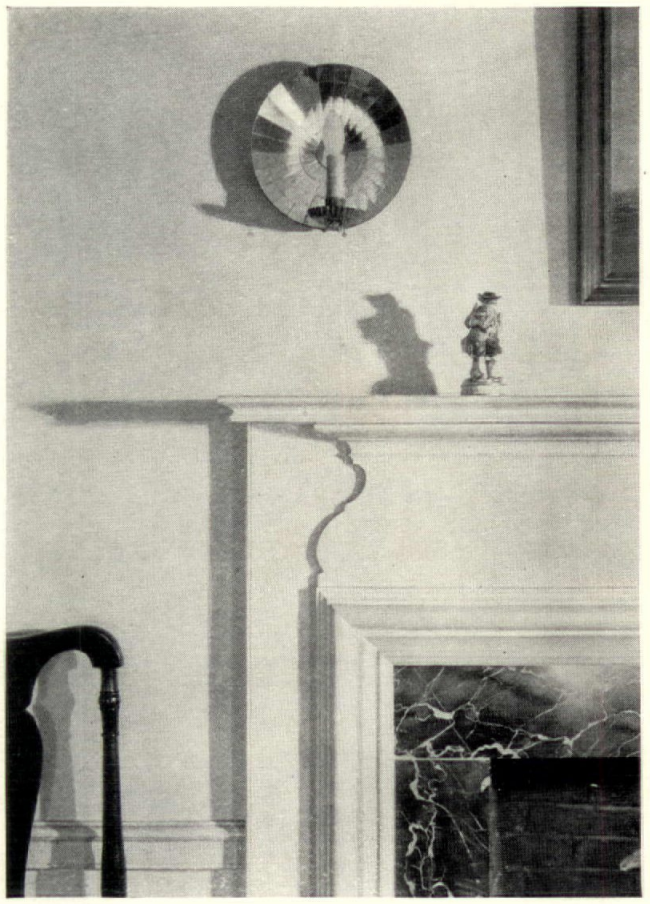
MANY WILL BUILD*

WE KNOW that many people plan to build new homes this year. Many of them realize that today, as buyers in a buyer's market, they can accomplish more with their money than has been possible for many years. They are aware, too, that the existing favorable conditions may change at any time, and they hasten to reach their goal before the tide suddenly changes, carrying the house they wanted beyond their reach.

For these people, The Small Home and the Architects' Small House Service Bureau stand ready with technical assistance. The questions of buying a lot, of employing an architect, of securing a design, of supervising the house construction, of landscaping or of furnishing find their answers in one or more of the Bureau activities or in its publications. You as a reader of this magazine have simply to write to the Architects' Small House Service Bureau—the publishers of The Small Home—to obtain valuable technical assistance. Address correspondence to The Architects' Small House Service Bureau, 1200 Second Avenue South, Minneapolis, Minnesota.

This magazine, The Small Home, is the official publication of the Bureau. If you are not a regular subscriber we urge you to become one now. Use the special subscription order blank on page 32.

* The answers to a questionnaire sent to Small Home readers residing in all parts of the country reveal that 26% plan to build within a year—48% in three years—and that 60% of our readers have started a building fund.



THE SMALL HOME

FINANCING PLANNING BUILDING

Published monthly by the Architects' Small House Service Bureau, Inc. Publication office and national headquarters, 1200 Second Ave. So., Minneapolis, Minn.

Terms: $1.00 per year United States; $2.00 Canada and foreign.

Copyright 1932 by The Architects' Small House Service Bureau, Inc. The plans and editorial matter appearing in The Small Home cannot be republished without permission from the publishers.

Entered as second-class matter at the Post Office, Minneapolis, Minn.

ROBERT T. JONES, A. I. A.,
Editor

Advertising representatives: Hevey and Durkee, 15 West 44th St., New York; Paul A. Meyers, 1039 Hollywood Avenue, Chicago.

• CONTENTS •

FEBRUARY, 1932 **VOLUME XII, NUMBER II**

A House That Combines Business With Pleasure
H. P. Staats, Architect 2

The Garden Pool
By Anderson McCully 4

Shopping For Fabrics
Part II—Cottons Continued 6
By Charlotte Lilienthal

Dining Pullmans
By Frederick A. Strauel 8

How Much Will it Really Cost?
By Robert T. Jones, A. I. A. 10

Built-in Lighting
By Inez Caroline Wood 12

The Lamps of Home Building
By William Gray Purcell, A. I. A. 15

Green Garlands For Winter
By Arthur Hawthorne Carhart, A. S. L. A. 16

Insulating the Old House
By P. E. Fansler 18

Furnishing on a Budget
By Ellen D. Wangner and Mary D. Grosvenor 20

Ideas that Sell a House
By Stanley L. McMichael 21

Dutch Colonial House With Garage Under Main Roof 22

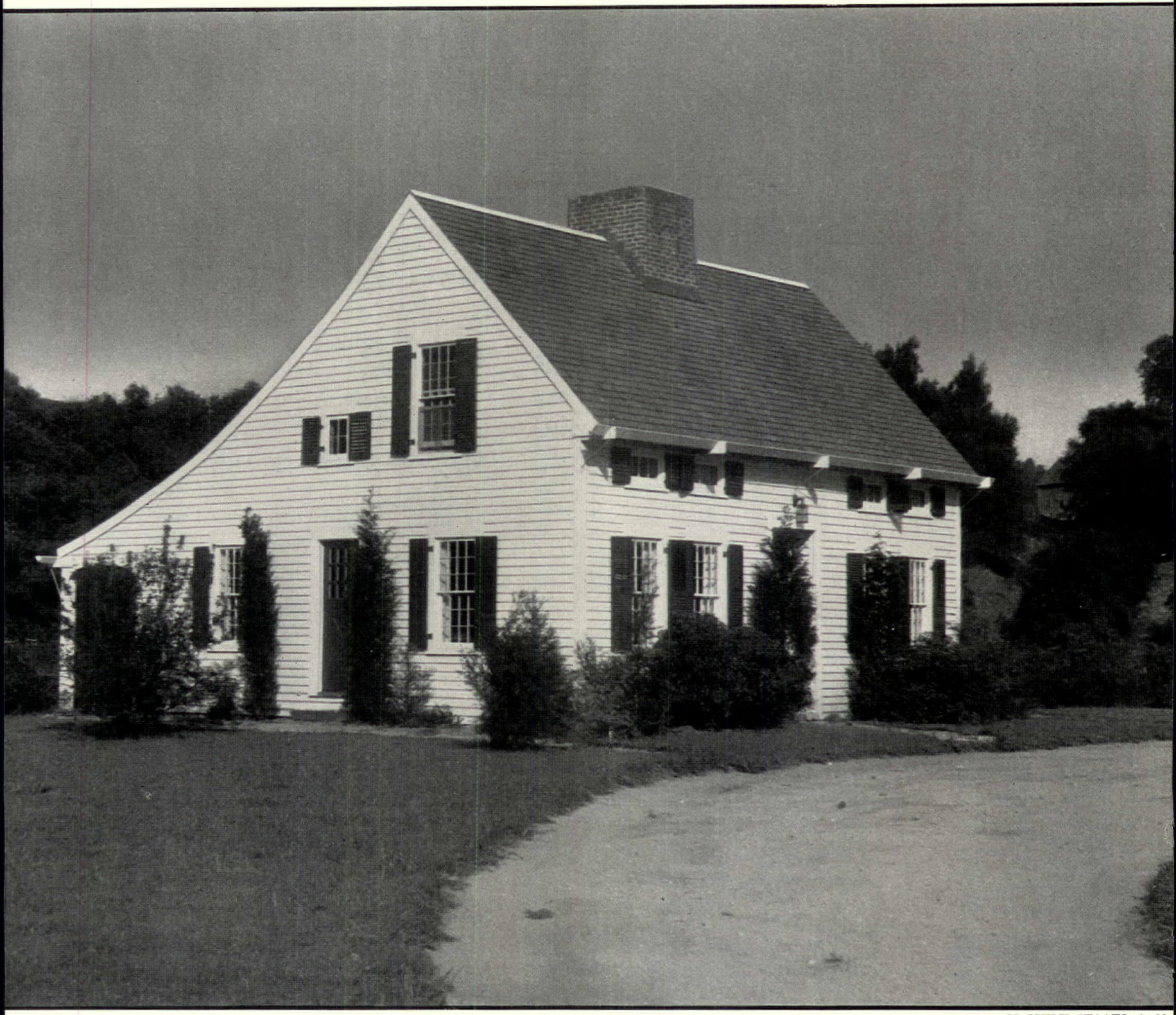
The Small Home Shopper 24

The Small Home Gardener 27

Regional Divisions of the

ARCHITECTS' SMALL HOUSE SERVICE BUREAU, INC.

Boston, Mass., 194 Boylston St.
The New England Division, Inc.
Chicago, Ill., 7 West Madison St.
The Central Division, Inc.
Cleveland, Ohio, 230 Hanna Bldg.
Denver, Colo., 1197 Stout St.
The Mountain Division, Inc.
Indianapolis, Ind.,
333 N. Pennsylvania St.
The Lake Division, Inc.
Milwaukee, Wis.,
425 E. Wisconsin Ave.
The North Central Division, Inc.
Minneapolis, Minn.,
1200 Second Ave. So.
The Northwestern Division, Inc.
New York, N. Y., 101 Park Ave.
The Atlantic Division, Inc.
Pittsburgh, Pa.,
1210-A Chamber of Commerce Bldg.
The Potomac Division, Inc.
St. Louis, Mo., 1086 Arcade Bldg.
The South Central Division, Inc.
Seattle, Wash., 721 Virginia St.
The North Pacific Division, Inc.



H. PHILIP STAATS, Archite

NEW ENGLAND OF TODAY RETURNS TO THAT OF YESTERDAY FOR ITS INSPIRATION

Here we see the outlines of the house from which this and others of similar design derive the name "saltbox" houses. The low, curving sweep of the roof at the rear shelters a generous, flag-paved porch. Surrounded by its own plantings of shrubs and evergreens, and against a wooded background, the house nestles close to the ground in charming, small house fashion.

A HOUSE THAT COMBINES BUSINESS WITH PLEASURE

THE owner of this house, a man in the real estate business, maintains the living room as his office during business hours. For this reason he was, even more than is commonly the case, desirous of having the house expressive of local architecture and in harmony with its New England setting. A "saltbox" house seemed particularly suited to these requirements, and also met another of paramount importance—strict economy in design and construction.

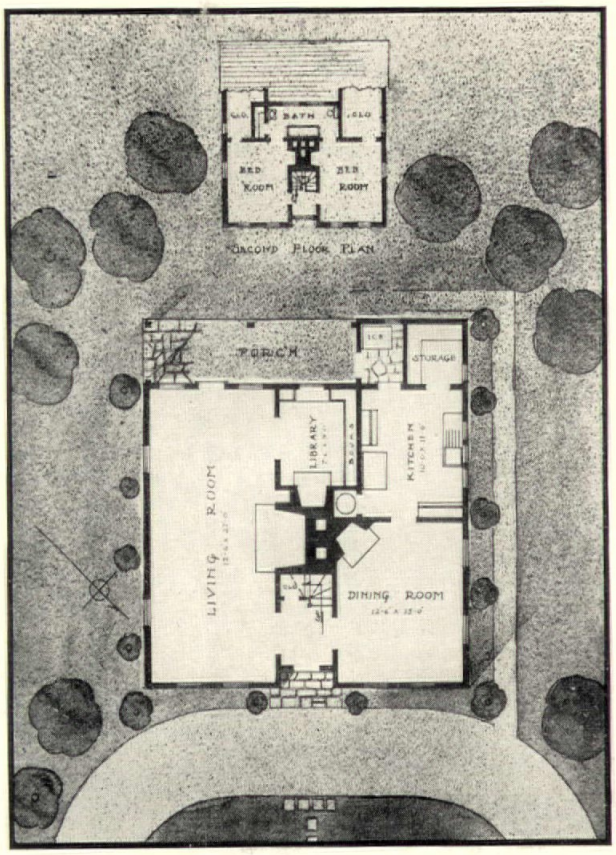
This "saltbox" style of architecture is named, so they say, from the long, low sweeping roof which gives the house a silhouette resembling that of the old-fashioned wooden saltbox used in the kitchen. At any rate the style has a picturesque character and a long history, for some of the earliest houses of New England are in this style.

Hospitality begins here at the very entrance, for the main doorway is recessed, thus affording shelter to anyone waiting admittance. Against walls of narrow white siding, dark green shutters and doors stand out crisply. Yes, the exterior doors, too, are painted a dark green instead of the traditional white, although, if it comes to that, dark green doors on houses of Colonial style are not uncommon, and nothing new either. The roof is of shingles left to weather. The chimney, ample in area since it carries a number of flues, is of red brick.

The interior walls are of sand finished plaster. In the living room the heavy ceiling beams are exposed, and upright timbers of the same type flank the chimney breast and mantelpiece. These members not only look but are old, for they were taken from an old barn in the neighborhood which was being torn down at the time the house was constructed. The limestone used for the fireplace was quarried locally, and the panelling and mantel pieces were planed on the job much as in the olden days.

The living room, twenty-seven feet long, extends the depth of the house. Besides several windows, it has a door at the rear opening upon the porch, and one at the side which is not indicated on the plans. Both of these are divided in the center, Dutch style, so that the top half may be opened while the lower remains closed and latched. In keeping with the character of the house, the floor is of wide planks of random widths. Other details reminiscent of an earlier day are the quaint H and L hinges of wrought iron on the doors to the cupboards at either side of the fireplace and the painted panelling of the mantel breast.

H. PHILIP STAATS, Architect.



Photographs by Mattie Edwards Hewitt

THE GARDEN POOL

by ANDERSON McCULLY

The formal pool shown above works out far better in the pattern of the small garden wedged between house and alley than would an informal pool. Below, irregular and informal plant borders and paths, stepping stones, rocky slope, all point the way to a small pool of naturalistic design.

THE garden pool — lapping waters, tinkling ripples, cool mirrored reflections, sparkling sun kisses, or the sheen of the moon's silver wake. There is nothing more easily able to make or mar the home grounds than the garden pool. As the hearth is the heart of the house, so should the pool be the beating pulse of the garden. Just as a house need not have many rooms to feel the cheer of a fireplace, so a garden need not have many vistas to include a pool.

In our land of hot summers, we particularly need the garden pool. Unfortunately for most of us, our water supply comes through a meter instead of a splashing laughing mountain stream; but while this does compel us to obtain large effects from small supplies, it does not by any manner of means place a garden pool beyond the reach of even the most simple of homes.

It is not necessary to have running water, but when a small trickle is possible, there are a number of devices to make this seem much more. In the formal pool its entrance may plash down a series of small shelves. The shell shape makes good music, and a very thin trickle breaking from the lip gives considerable plash. If brought down the ramp of steps, a bed lined with pebbles that ripple the water will make a very shallow rill seem quite a little streamlet. The Spanish Californians used brightly-shining pebbles. In the North we must handle the brilliant colors with greater care than is necessary beneath a Southern sun. The brightly-glazed azulejos that are so natural to the Spanish patio are not easily introduced into our Northern gardens. Their shining surfaces do magnify every drop of water that passes —an eighth of an inch slipping over them seems a real stream. Our darker and duller Northern tiles have some of this effect.

Sometimes a pool's sides and bottom are painted blue or sea green to give an added effect of depth and clearness. While this seems very effective in swimming pools, there has seemed to me more disaster than joy in such really small

pools as I happen to have seen so treated. Considerable skill for gauging effect is necessary here, and above all things paint as paint must not be realized in the illusion. Clean water with perhaps a prettily-pebbled bottom seems more usually the happy choice.

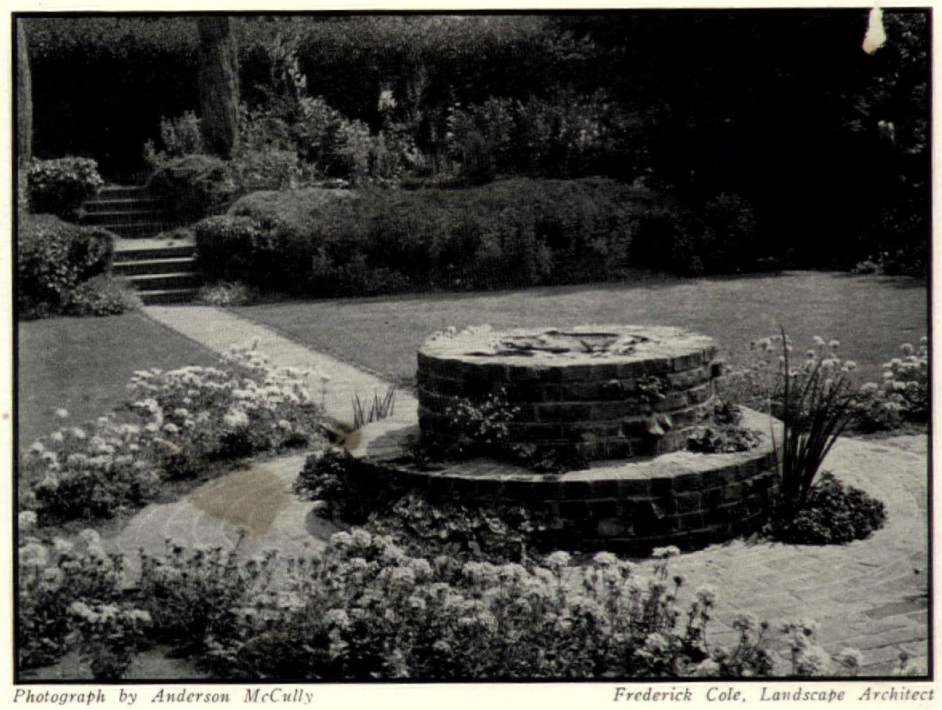
The formal pool more often stands in the sun, and is particularly admirable for growing water-lilies. Their fragrant waxy blooms and floating pads add just the right softening touch to the severe outlines. A depth of from two to two and a half feet is ample, the deeper being necessary only for a few of the larger types. Some of the smallest may be grown in only twelve inches. Separate containers filled with very rich loam, up to even one-half well-rotted manure, are better than placing the soil in the bottom of a pool—this does not apply to natural ponds of shallow depth, where hardy water-lilies may be naturalized.

Water-lilies are very gross feeders. Sprinkle a little silver sand over the top of the box to keep the manure from rising in the water. Hardy varieties may usually be planted in April, and tender in June in the North. They bloom in about six weeks from planting, though circumstances and varieties alter cases a little. It is better for the plants to raise the water level as the leaves reach the surface, though this is not imperative for their well being.

Both for health and for beauty these plants should have ample surface. One water-lily in a small pool is far more beautiful than several. The pads need room to spread, while the entire plant is mirrored in the surface of a sheet of water. When plant meets plant, both the beauty of the water itself and the charm of the reflections are lost. For the average water-lily in a small pool nine square feet of surface are needed. In larger pools twice as much is allowed. For very tiny pools and basins, there are smaller varieties such as yellow pygmy and chromatella. A little larger are the wine-red gloriosa, and the marliac rose and marliac white.

Water-lilies need sunshine so are not at their best in shaded pools. The very fragrant white Mrs. Pring, the deep lilac August Koch, and the dark pink Independence are good-sized, day-blooming tropical water-lilies that take more kindly to shade. For a small pool Patricia is of similar nature, but more moderate in size.

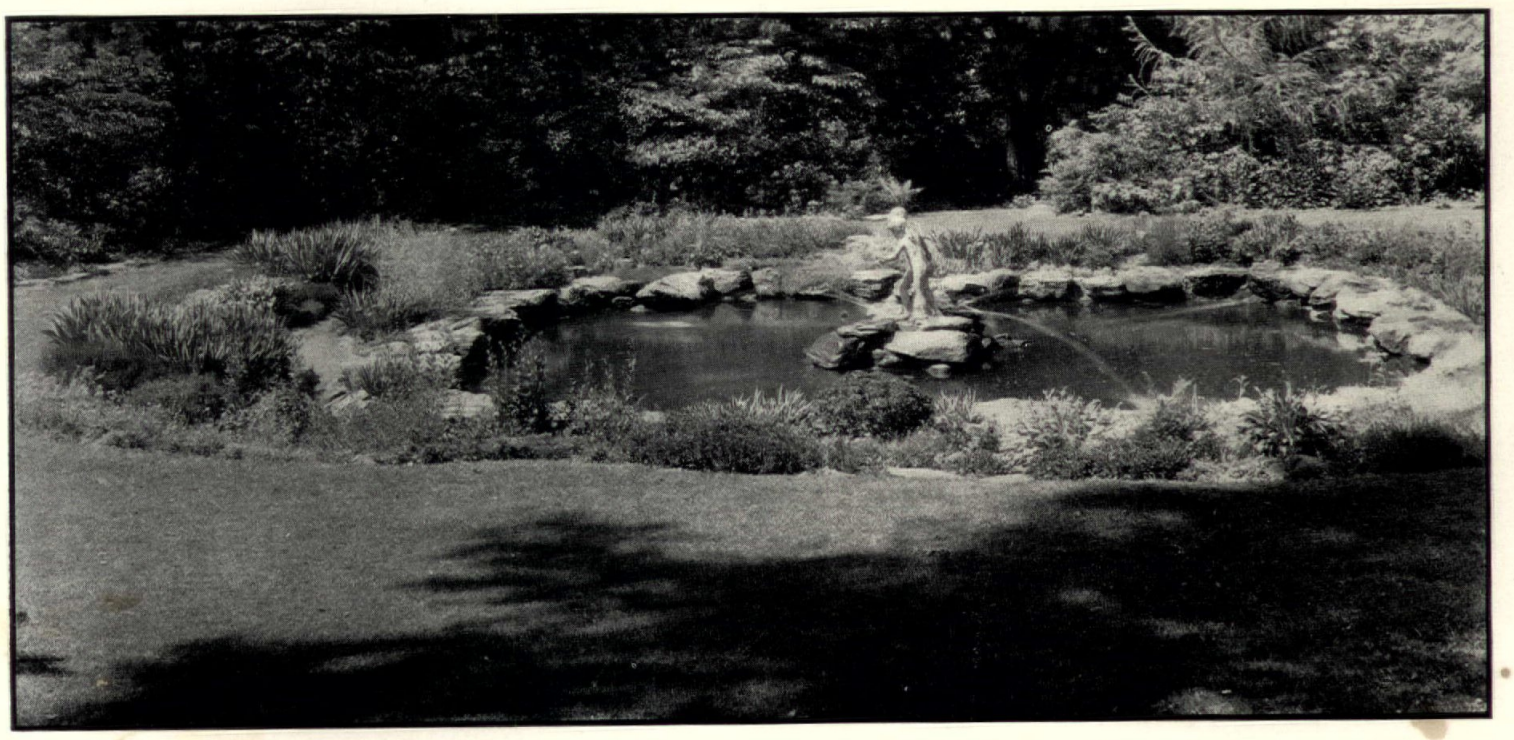
[*Continued on page 23*]

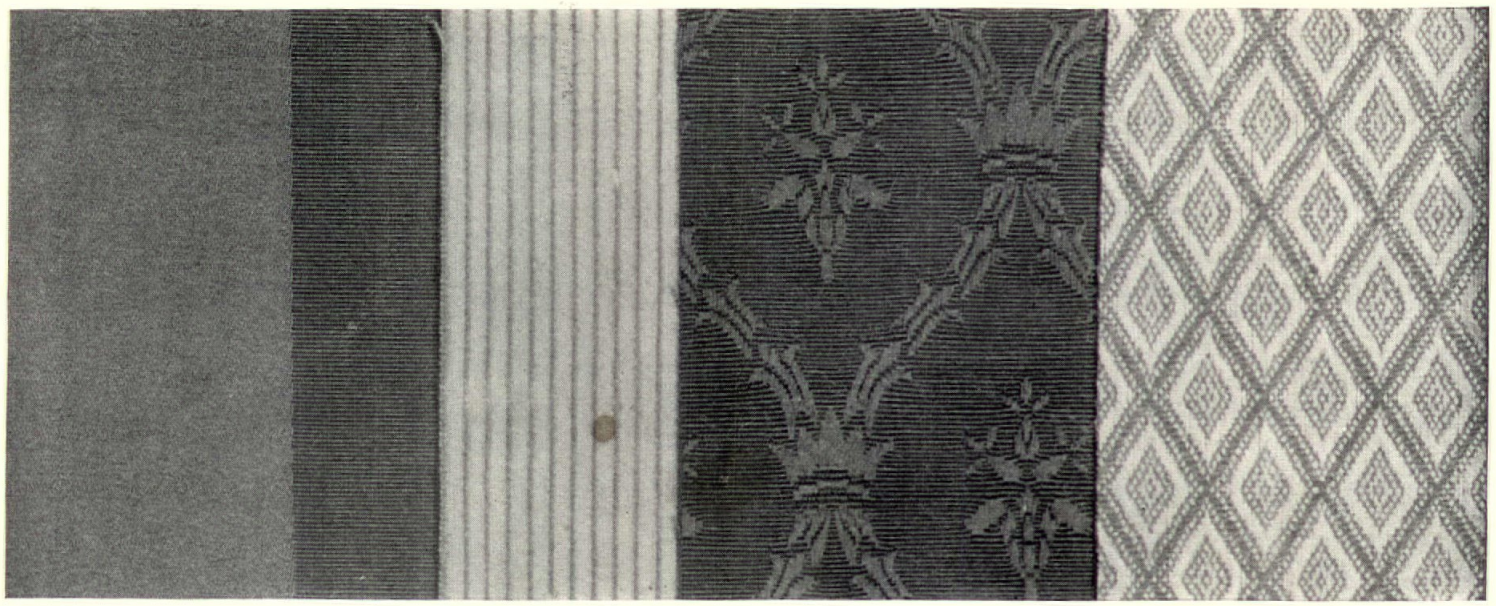


Photograph by Anderson McCully *Frederick Cole, Landscape Architect*

In a sunken garden of formal design, a raised pool takes the place of sundial or bird bath at the intersection of four paths. This small pool not only serves as a bird bath but has sufficient depth and space for a fine water-lily and several goldfish.

The informal pool shown below is in the center of a small meadow-like open area, where the sunlight plays most of the day upon sparkling water. Trees and shrubs at a little distance form a background for the pool and a screen from neighboring views.





SATEEN CORDUROY SATEEN DENIM

SHOPPING FOR FABRICS - - *II, Cotton Textiles*

This is the second of a series of articles on decorative fabrics for the Small Home. The object is to acquaint the home maker with the less expensive fabrics now on the market, so that she may be better fitted to make selections of durability and lasting fitness for the inexpensive home within the means of a limited income.

by CHARLOTTE LILIENTHAL

COTTON has long held sway as "king." In its realm are, therefore, so many fabrics for the small home that we here proceed with a second article discussing them. More attention, within recent years, to both texture and improvements in dye stuffs make them a thrilling choice for beautifying the home. Indanthrene colors are vat dyes, *the fastest known to science*. The guarantee of one importer is that "should any of these colors fail to give satisfactory service in use under normal conditions we will replace the material or refund the purchase price." "Special dye," the term of another jobber, when used, "signifies that this item is guaranteed only to the extent of replacement of material." Not all cotton, or other fabrics for that matter, carry these guarantees and one must, of course, expect to pay more for sunfasting. However, sunlight, especially in summer when windows are open, together with oxygen and moisture, according to recent scientific investigations, have a deteriorating effect on all fabrics, cotton especially, mercerized less.

CORDUROY

Corduroy, literally *corde-du-roi*, French for king's cord, since it was originally the corded, mercerized pile material used by the huntsmen of the king of France, rightly heads the list since we mention cotton as "king." It now comes, however, principally from England, but is also domestic. Its use by the huntsmen would indicate that the fabric is not only long-wearing, as we know, but that it has some fineness of texture. It is difficult to find, but when found has the most attraction in faun color, golden brown, or gray, sometimes deep blue. It is generally thirty-six inches wide. Because of its durability, texture, and inexpensiveness, it should be the choice, in place of velour, for many a very much used davenport or over-stuffed chair or, when double-faced, for portieres.

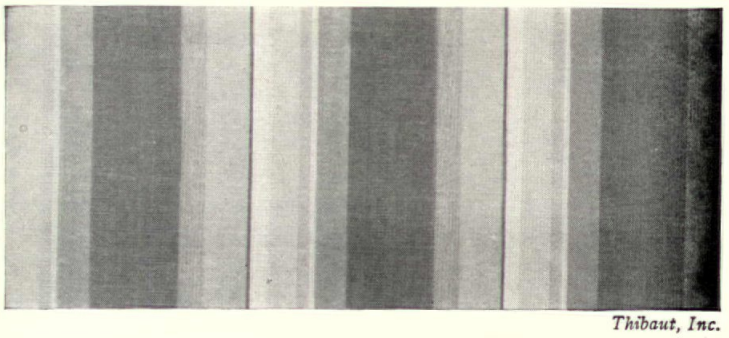
DENIM

Denim came from Nimes (*de Nimes*) in France. Though denim once held front rank as a "first covering" for upholstery and though it is now sunfasted and a more attractive fabric than formerly, still it has been superseded by the less sturdy sateen. The former comes in small diamond patterns of rose, rust, blues, and greens, and other allover geometrical patterns and stripes. Sometimes for dining room and men's chairs and davenports it is serviceable with its long-wearing domestic twill, but, in general, sateen is conceded to be more attractive and sufficiently long-wearing. To a very great extent, wear depends upon the usage of the material by the family. Were it not that there are still women who feel unnecessarily hesitant about the wearing quality of upholstery sateen we would not discuss denim. Decorators consider it "out." If it *is* used, it is with the idea that, when soiled and worn, it will be slipcovered or re-upholstered with a better fabric. Some people, however, do this immediately when they want a more decorative fabric or a material that will key in better with their scheme.

HORSEHAIR

Horsehair has a cotton (worsted or linen) warp but we include it here, and a filling of horsehair the length of a hair from a horse's mane (15″, 18″, 23″, 30″). The material is coarse and very wiry, mostly plain, occasionally striped and geometrically figured. Almost any one in this generation has unhappy memories of slipping miserably on old-fashioned Victorian chairs or sofas with springs higher in the center and horsehair covered. In re-upholstering these chairs or reproducing them we now flatten the springs so that, then, horsehair is not so slippery. Moreover, we give its unappealing texture

STRIPED COTTON REP



Thibaut, Inc.

a surprising amount of interest with machine crewel work. Dining room chairs with seats thus decorated with gay wools, if of early American or Victorian periods, are much more pleasing. Generally, however, it is preferable to use other more attractive and less expensive period materials in covering these chairs. Haircloth's greatest asset is its durability.

POPLIN

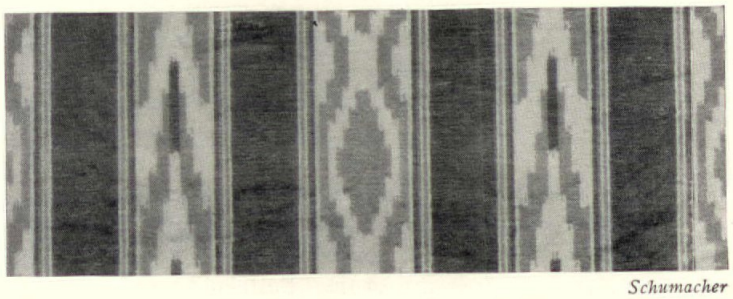
Poplin comes in three qualities: the cotton casement called casement or English casement, mentioned in last month's article, and recognized by its fine, long-wearing twill or cord, in ecru and sunfast colors; also a heavier over-drapery quality; and, in addition, in a coarse twill between the two in weight with a silky look. This latter is really cotton mixed with so-called silk and is, therefore, different from silk dress poplin. It is a curtain or pillow material in an excellent color line and is both domestic and imported, plain and changeable. In the cheaper qualities, unfortunately for the small home dweller, silk poplins are not inexpensive, they are probably forty-five inches wide.

If they can be afforded, they make a rich but not too rich over-curtain for living and dining rooms in simple homes, for some bedrooms, and for bedspreads. However, the heavier quality poplin may be sunfast and tubfast and is, then, when in light tints, a more practical bedspread material for a girl's room than the "silk"; also in the darker colors it is good for over-curtains in men's bedrooms, and in some dining rooms. Though not sunfasted, if lined, it may be used for over-curtains. Some manufacturers and the uninitiated are likely to call the cloth with an even heavier cord, a poplin, but this is a rep.

REP

Rep is a material that has come back since the war. It will be remembered, perhaps, as a "cottony" upholstery material that was plain and that faded very quickly and a cheap material, cheap as to price as well as appearance. Now it is guaranteed sunfast. In fifty inch width it is to be had in varying qualities, generally better and more expensive than the former rep, but an inexpensive rep can be found with some good colors and fairly good texture. (Rep comes in so-called "silk" qualities, also for upholstery and draperies.)

STRIPED COTTON VELOUR

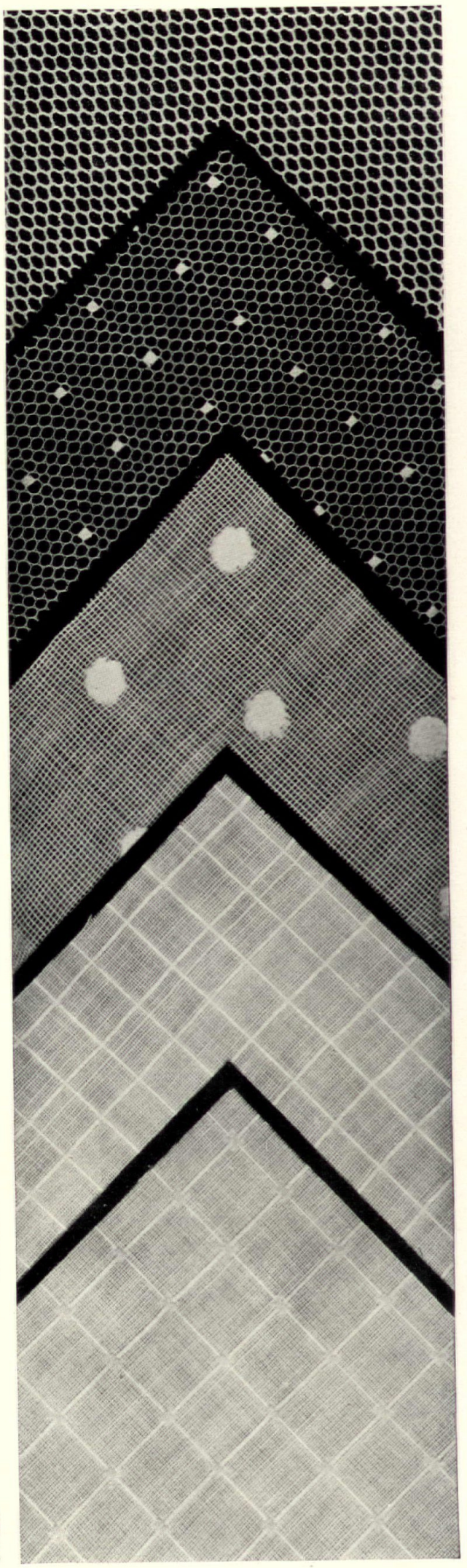


Schumacher

SATEEN

Sateen, also spelled satine or called "satin," is a domestic or imported cotton or satin-finished fabric imitating satin. Its use is primarily for lining of over-curtains and as such comes in white, cream, ecru, and all colors in thirty-six and fifty inch widths. The more expensive English sateen is fast to sunlight and washing. The cheaper, a glycerined finish, will not wash.

Much better, heavier, mercerized qualities (in 32″, 36″, 50″ and 54″) some not shiny, are for upholstering bedroom furniture, sometimes living room. The sunfast and washable are effective with contrasting pipings of light weight sateen. Sateen comes also in lighter, very dainty, unusual colors useable for bedroom slipper chairs, sometimes as slipcovers, also for bedspreads and fitted foundation-bed covers. For upholstering of slipper chairs the sateens with small all-over patterns are particularly suitable. If sunfasted, [*Continued on page 28*]



DINING PULLMANS

by FREDERICK A. STRAUEL

A CROWD very quickly gathers about any unusual occurrence on the street. The curiosity seems out of proportion to the event. During the war everyone had an eye for possible spies. One day in 1917 the last at table in a North Coast Limited dining car were both curious and concerned over the strange actions of an inoffensive looking man with a two-foot rule and a note book. But it was only an architect beginning a real laboratory investigation to find out if possible exactly what it was that really satisfied in the "Pullman" seats and tables then recently come into great demand as a more convenient and friendly method for the rite of dining nearer the place where the food was prepared.

In 1917 this more honorable and dignified way of dining in the kitchen had only just come to general attention, and it seemed to us as architects that none of the arrangements really solved the problem. A couple of built-in benches were ordinarily added to the old kitchen table and the whole given a coat of colored enamel. The group was often moved over near the window where this was possible, but the real story was not told and the possible mechanical and convenience advantages were almost wholly undeveloped.

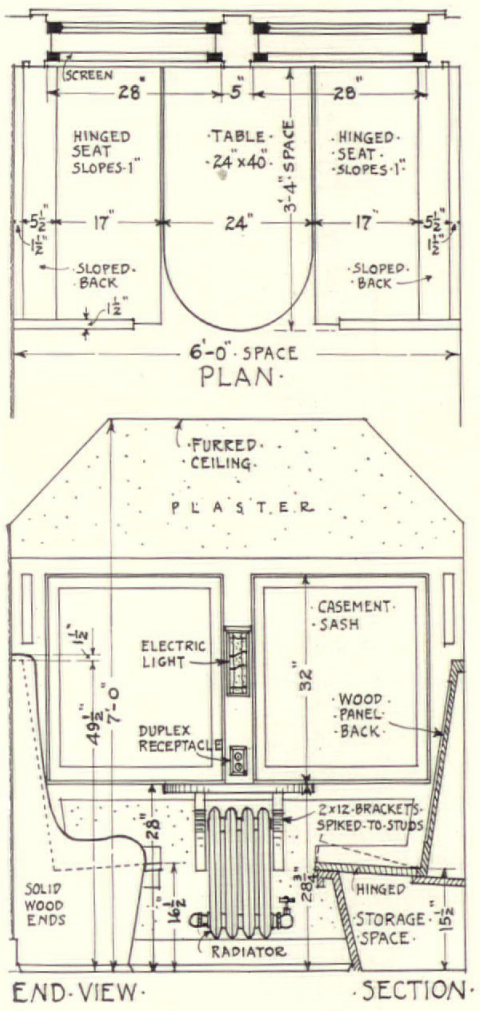
In fifteen years great progress has been made to perfect this universal household arrangement, but there is still room for improvement. The architectural, decorative, and plainly possible utility adjustments may be overlooked, so the present review of the "Pullman" type of built-in dining furniture seems timely.

First, there is the need, and the social sentiments, behind every woman's desire for some such arrangement. It is almost certain that the idea originally came from the novelty and fun of eating in a dining car, plus the plain fact that a great deal of house work was accomplished in a dining car with a minimum amount of fuss. But the compact traveling kitchen of the railroads and its influence on domestic architecture is another story.

Seated in a dining car you may observe a number of things which contribute to your pleasure. The window sill is level with the table top. You may rest your elbow on it in comfort. The

In the dining nook on this page the wonderful view over the lake suggested the use of a broad unobstructed plate of glass, free from hinges, screens, and mullions, which would obstruct a clear vision of the scenery. This calls for unquestioned ventilation of the kitchen.

The two nooks on the opposite page are similar with differences in detail. In the one below, the mullion between the two casements provides a place for electric outlets as well as wall lamp. In the one above, the rounded corners of the table permit easy access to the benches. Dispensing with table legs also has its advantages.



Drawings of breakfast nooks shown on opposite page. William G. Purcell, Architect.

table itself is the correct height. The window is broad and unobstructed. It invites you to look out, but its low head keeps the sky glare out of the eyes and gives an appearance of intimacy. The chair (a built-in seat in cars until about 1900) is a comfortable height and a proper distance from the table edge. The elbow room to your neighbor is sufficient. The distance across the table is a minimum, but even strangers dining opposite seem to find sufficient dish space to be friendly. And last in the general catalog, it is not awkward to be seated or to leave your seat.

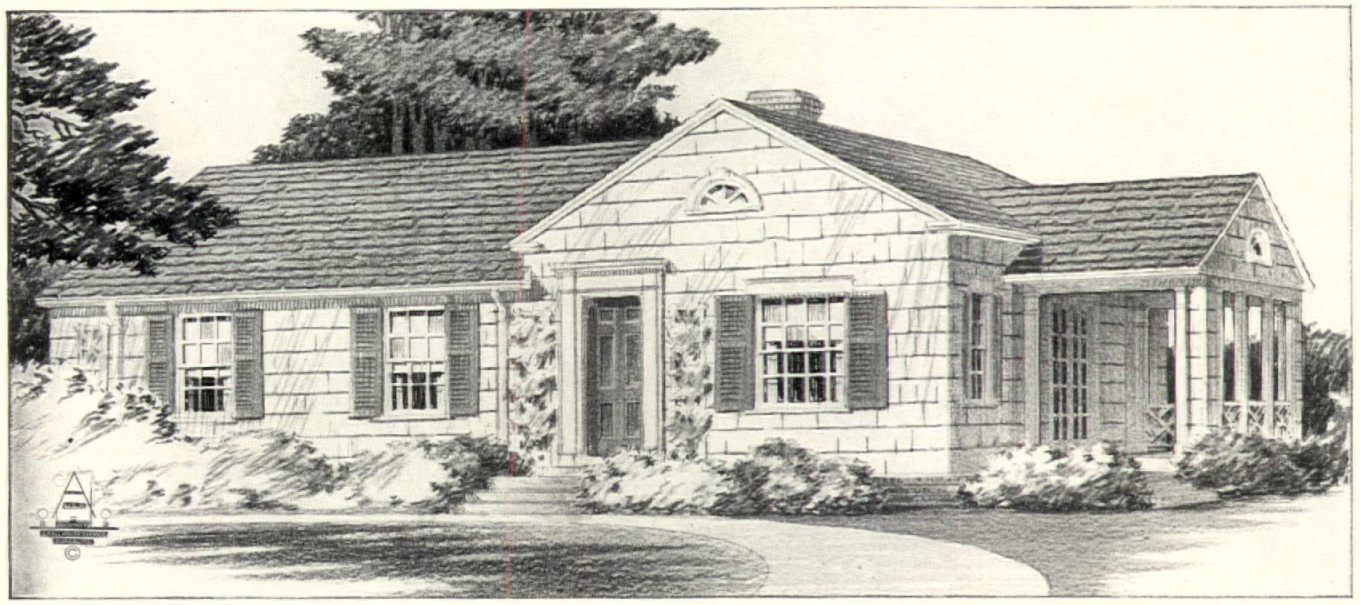
Although you will agree I am sure with the above as fundamental, you will find there are still kitchens without these advantages in dining—with high tables, too high windows, uncomfortable benches without chair back slope and placed so that it takes a gymnast to take his seat. The benches even when well-designed are often so far back — to fill a plan area, or as a concession to getting in and getting out, — that one must sit on the very edge of the bench, or else, if the space in the plan for table and benches is small you are jammed into the other fellow's feet and knees. The electric light is ordinarily glaring or far away. The electrical utility outlets absent or out of reach.

We are showing you some photographs and drawings of breakfast pullmans as they should be. These are all based directly upon an original measured drawing of standard dining and sleeping cars — for the folding table which the porter places in your "space" during the day also creates the same utility arrangement. These proportions as adjusted to household conditions have been tried out in use and checked by conferences with the owneresses.

There is one most important matter not shown by details and that is *location*. In our opinion every effort should be made to place this table and seat on the side of the kitchen *nearest* the rooms of the house. From the regular dining room door or from the bed room hall in bungalows one should not be obliged to traverse the kitchen to reach his place at this informal dining table. It is not pleasant to run a gauntlet of the dishes and pans used in the preparation of the food, and these pullmans can be arranged in plan so as to direct the first attention to their offerings of pretty dishes and appetizing food, even when a practical screening of the working department is not entirely possible.

You will find in a great majority of plans, especially the smaller ones, that

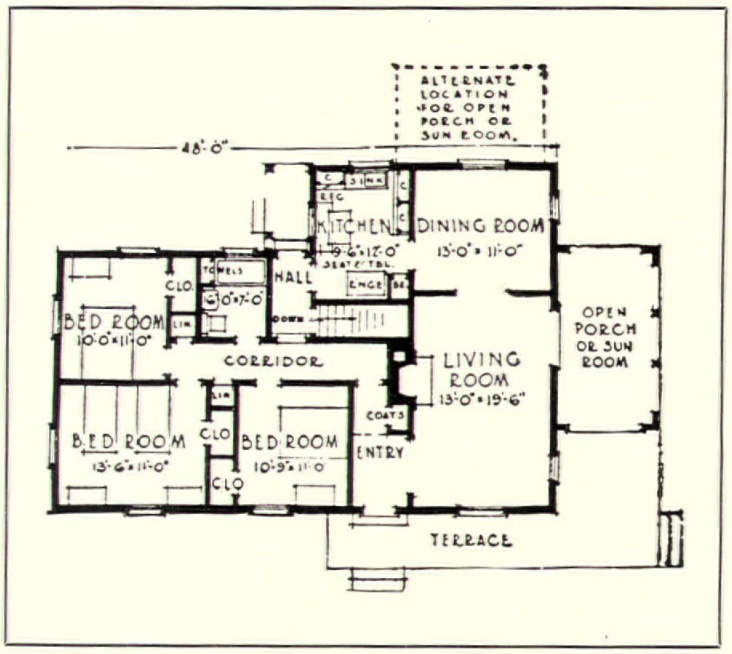
[*Continued on page 30*]



HOW MUCH WILL IT REALLY COST?

Estimates secured by Clarence K. Bros, Contractor, showing three different costs of building the same house according to the same specifications, the difference being in the contractors themselves.

by **ROBERT T. JONES, A. I. A.**



I WAS afraid of these figures. They seemed outrageously low to me. Even the highest bid seemed to promise so much house for so little money that, judging from past experience in building this house, I could not believe it would be wise to print it. Yet Mr. Bros, the contractor, assures me that it is too high. He also assures me that Bid No. 3 is too low. But read his letter:

"In making the comparative estimate on your plan 6-A-91 I have experimented a bit with the bidding of sub-contractors and I wish to note a few of the interesting items.

"The column headed High Bid No. 1 represents the prices quoted by certain good and reputable concerns, who are making an effort just now to capture the type of business represented by this house, but who are unable in the most part to meet the competition of those other contractors who from longer experience are better geared to the task of producing house construction. I refer particularly to the mechanical items, the lumber and millwork items, and the concrete work, which can be bought for less. I do not believe that Bid No. 1 is fairly representative of the price at which the home should be bought today.

"The bids and estimates representative in Middle Bid No. 2 were fixed either by myself on a basis of wage and material price which is fair and representative of the present competitive market, or else by other reputable concerns accustomed to handling this type of work. The prices are lower than in Bid No. 1, yet they would without doubt buy as good a job as the bids represented in the first column. A price within five per cent of Bid No. 2 would probably be a fair price for this house under the specification and carefully and well built.

"In the third column I have indicated what happens in a demoralized market. The sub-bids in this estimate were furnished in the majority of cases by men who were doing work almost wholly for the speculative builders. The prices shown on the estimate are not the lowest which I obtained by any means, but I did not consider it wise to offer the lowest for publication. For instance, the concrete work was figured on the basis of 25c per cubic foot, which is a low price for form work. But I was submitted a price about 20% lower than this. Another example is represented in the carpenter labor. The price in Bid No. 1 would produce a wage of about 85c for a crew of normal speed, doing a careful job. The price shown in Bid No. 2 was given me by two men who have been in my employ for several years and the work would have been well done. But if it is a case of considering low bidding, given under stress of getting the work

	High bid	Middle bid	Low bid
Total of contracts	**$5880.35**	**$5245.24**	**$4523.98**
Plus contractor's fee of 10%	**588.03**	**524.22**	**452.39**
Total cost of house (not including architect's fees)	**$6368.38**	**$5766.46**	**$4976.37**

			High Bid No. 1	Middle Bid No. 2	Low Bid No. 3
1	Permit	As required by City Ordinance	$ 12.00	$ 11.00	$ 10.00
2	Insurance	Complete workman's compensation	28.30	23.77	18.12
		Public Liability	6.50	5.75	3.00
3	Excavation	Assuming lot to be level, black soil stripped and no rocks or trees to remove	102.20	87.60	75.00
4	Backfill	Best practice	15.00	10.00	10.00
5	Footings	Under all walls and chimney—no reinforcing	70.10	65.76	59.25
6	Beamfill	Entire space between outer joists resting on foundation walls filled with concrete	15.00	12.00	10.00
7	Basement floor	Poured concrete 4″ thick	79.20	79.20	66.00
8	Porch floor	Poured concrete 4″ thick	93.50	85.00	68.00
9	Outside steps and areaways	Poured concrete	32.00	27.00	18.00
10	Waterproofing	One coat liquid asphalt over entire outside of basement walls	35.00	28.00	20.00
11	Lumber	No. 1 fir air dried joists and studs—rest No. 2 fir or No. 3 pine			
12	Roofing	5 to 2 edge grain stained cedar shingles			
13	Flooring	No. 2 Oak, Birch or Maple	1079.35	995.00	725.00
14	Insulation	4″ rock wool over entire 2nd floor ceiling. Side walls to have 1″ rigid insulation board for plaster base			
15	Millwork and Cabinet work	Birch in living and dining rooms—and kitchen—balance pine			
16	Glass	All glass double strength "A"	775.00	640.00	607.00
17	Screens	Bronze mesh			
18	Metalwork	All galvanized	78.00	65.00	63.50
19	Brick masonry	Including fireplace hardware	168.00	155.00	135.00
20	Rough Hdwe.		35.00	35.00	35.00
21	Trim Hdwe.	Allowance	65.00	65.00	65.00
22	Tile work	In bathroom—Floor of rubber tile Base glazed tile Wainscot Keene cement Fixtures to match tile	69.50	65.20	55.50
23	Basement sash	In millwork			
24	Medicine cab.	In millwork			
25	Lath and Plas.	Outside walls on insulating board. Inside walls on gypsum wall board. Living room ceiling on metal lath. All 2 coat work with putty coat finish	287.50	259.66	247.54
26	Linoleum	In kitchen—"A" gauge inlaid on felt	40.95	37.70	27.95
27	Sanding	All floors electrically sanded	22.00	18.00	16.00
28	Weatherstrip	All exterior openings weatherstripped—outside doors to have narrow thresholds—no automatic door bottoms	65.00	61.00	51.00
29	Plumbing	(a) In bath—Reverse trap closet, China pedestal lavatory, enameled iron tub with shower over. (b) In kitchen—42″ Acid proof sink (c) In basement—automatic water heater and stone laundry trays	495.00	486.70	445.00
30	Heating	Hot water system—coal heat	436.00	387.00	349.00
31	Painting and Decorating	Outside—3 coats. Inside 3 coats enamel on woodwork. Washable cloth in kitchen and bath. Balance paper	490.00	440.00	405.00
32	Carpenter labor		625.00	490.00	400.00
33	Electric wiring	All in conduit—no stove wiring. 40 openings allowed	90.00	84.00	76.00
34	Electric Fix.		85.00	85.00	85.00
35	Miscellaneous		50.00	50.00	50.00
36	Basement walls	Outer walls 12″ poured concrete. Inner walls 8″ poured concrete	435.25	387.90	326.12
			5880.35	5242.24	4523.98
		Contractor's Fee	588.03	524.22	452.39
		Total	$6368.38	$5766.46	$4976.37

Note: Terrace omitted.

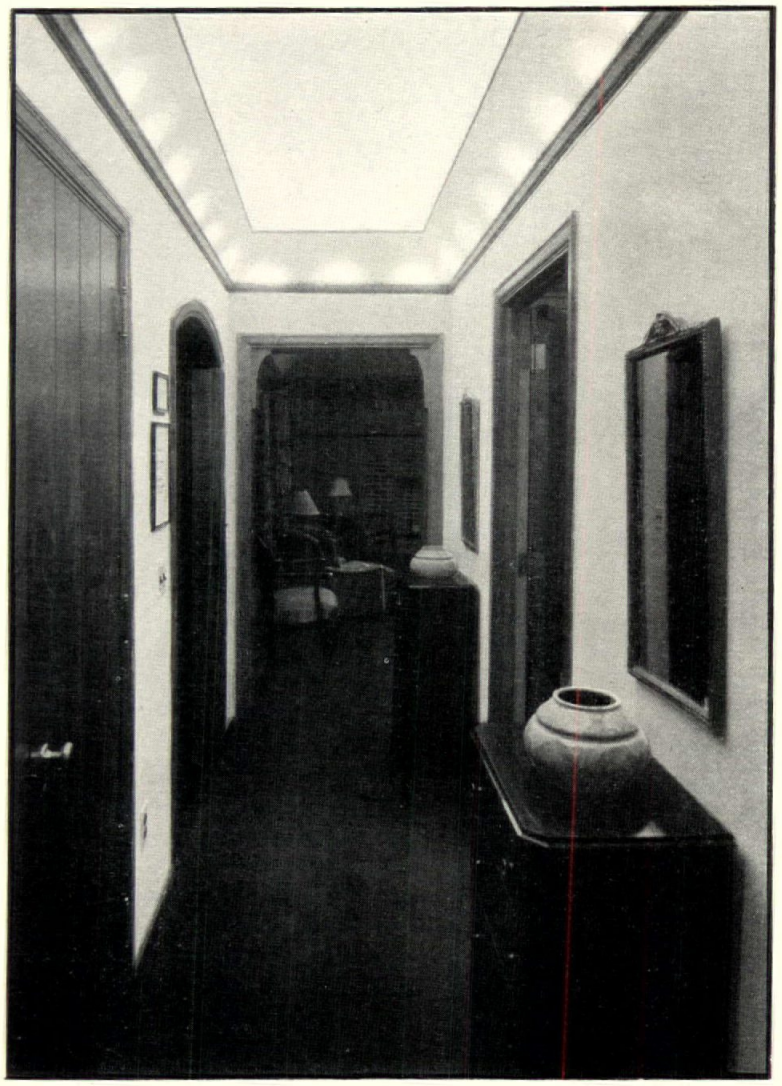
somehow, without consideration for careful framing and finishing, it is possible to get this work done on a sub-contract basis for from $275 to $300!

"I am bringing these points to light to shown how dangerous it is to take a low bid at the present time without due consideration of the recent record and the principles of the sub-contractor. I say 'recent' because many of those who have been doing acceptable work during the past few years as general contractors have slipped into the habit of taking sub-contracts in order to get work and to relieve themselves of the risks of being general contractor and of running a crew.

"Carpenters and other mechanics who have been taking sub-contracts in such a manner have told me recently that the price was buying only its equivalent in quality. If the job nets the carpenter forty-five or fifty cents an hour, it is forty-five or fifty cent an hour work that they give in return."

Now Bid No. 2, the middle figure, which schedules this house at approximately $5800, not counting the architect's fees, represents an expense for building this house which, to say the least, is remarkable. We have not had any such values as this for many years. I suspect that there will be a great many towns and villages, and certainly many cities, where it would be impossible to obtain a figure at this low level for a house constructed in accordance with these approximate specifications. Yet, since this figure represents about a 30% reduction from the cost of building this house say four years ago or five years ago, similar percentage reductions in other cities may make just as eloquent a story in those other localities for people who are interested in building any kind of house at all.

[*Continued on page 31*]



COVE LIGHTING IN THE SMALL HALL

BUILT-IN LIGHTING

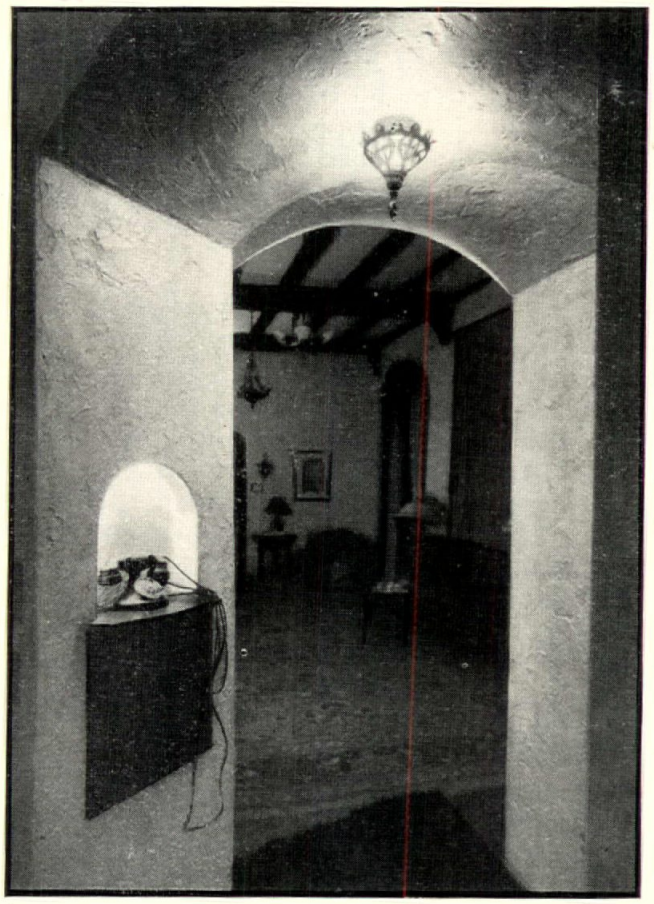
Its Possibilities in the Small Home

by INEZ CAROLINE WOOD

RESTFULNESS is the feature of the first importance, with which every homemaker should strive to endow her living quarters. Lighting is the element which may improve or destroy all this restfulness of furnishings and their arrangement. Built-in or architectural lighting is a step away from fixtures, and makes the lighting an actual part of the structure and design of the room itself. This way of lighting is not a fad, but is the natural trend towards adapting electricity to the numerous ingenious treatments with which it may be used. All built-in-lighting does not necessarily mean good lighting, but at the same time most built-in-lighting is better than the ordinary lighting from fixtures. This lighting may be adapted to most any style of architecture, its location, treatment, and installation being controlled, however, by the architectural features of the house.

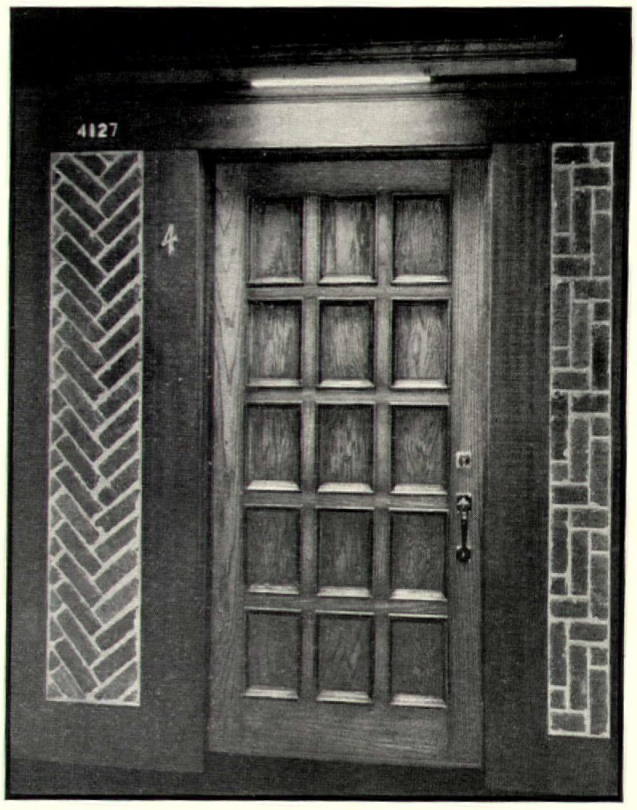
The necessary requisites of good lighting are: sufficient illumination for the intended use of that light, and sufficient diffusion to insure soft, warm lighting, instead of the glare which causes harsh shadows and false colors. Built-in-lighting eliminates the fixtures which have been projecting down from the ceiling of the room, causing disturbance to the general appearance. There should be a combination of beauty and utility in home furnishings, and that is what this type of lighting will accomplish.

There are unlimited possibilities in the new way of applying architectural lighting to the new home. This



EXTRA ILLUMINATION FOR USING THE TELEPHONE

HIDDEN LIGHT ABOVE ENTRANCE



PASSAGEWAY AND BOOKCASE WITH BUILT-IN LIGHTS

Illustrations are of demonstration houses wired under the supervision of Miss Wood, the author of this article, working with the Home Lighting Department of the Northern States Power Company. William G. Dorr, Architect.

In the living room at the left, built-in lights in the low ceiling of the passageway balance the lighting of the bookcases. It is not, however, necessary to have both sets of lights on at one time, for an interesting effect.

should be planned right along with the other built-in features of the home. In advising that planning should be done from the first, it does not mean that it is impossible to construct this lighting in homes already built, but in these latter the installations are more limited. Therefore whenever it is possible it is best to plan it at the time the working drawings are made.

One way of lighting an entrance is by the use of lanterns on both sides of the doorway. Note, however, the illustration of the lighting which comes from above the doorway; the entire entrance is illuminated and the beauty of the panelling is also brought to your attention. This is most pleasing during the evening; during the day-time the light source is not visible, and the sunlight is left to bring out the panels of the door. Deep reveals at the doorway or projecting cornices offer simple solutions for concealing lighting equipment which will illuminate the entrance.

Halls, in most small homes, are usually quite small and unimportant. They may become more attractive and the appearance of their size increased merely by the treatment of the lighting. By the use of a cove, small or large in accordance with the size and architecture of the room, lights may be concealed behind it and direct the lighting to a ceiling, which in turn will give the appearance of increased size to the room. This same treatment may be used for other rooms where size is desired. To obtain the lighting by this means the ceiling should be light in color and so constructed as to give a good spread of the reflected light over the entire ceiling.

Niches may easily become centers of interest by using light coming from the top, side, or bottom, according to the effect that is desired. Beauty may be brought out, or ugliness hidden, according to the angle and color of lighting.

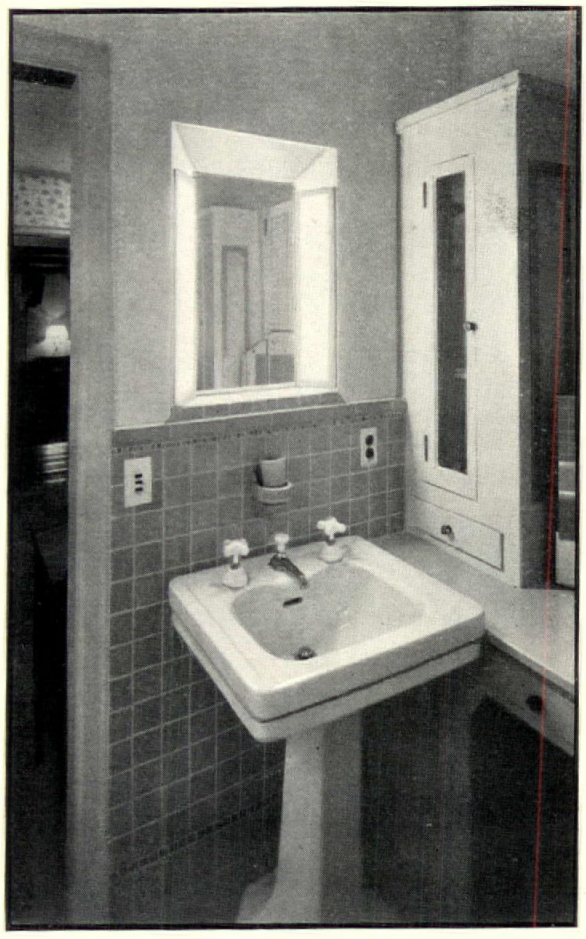
Lighting may be balanced as well as any other decorative feature. The illustration of the pine panelled living room shows a rather good example of such balanced lighting. A bookcase and passageway were the two architectural elements to be worked with. By providing a trough at both sides of the bookcase for attaching small bulbs this space was most interestingly and usefully lighted. Perhaps the old type of gooseneck lamp suspended in front of the bookcase for reading titles may be recalled. Compare its appearance with this illustration. The passageway was small with a low ceiling so a glass panel with lights concealed above, made possible this simple effective lighting.

DINING ROOM WITH ILLUMINATED CEILING

The sink of the kitchen at the right has practically the equivalent of daylight after the setting of the sun. Such a light is well diffused and restful, causing no glare nor eye strain.

SPECIAL LIGHTING ABOVE SINK

The bathroom shown below has been given careful lighting for the use of the mirror above the washbowl, by means of flush panels of light on either side, where shaving and the applying of make-up can be carried on as in the best of daylight.



LIGHTING FOR BATHROOM MIRROR

The room of the home used most generally by the entire family, is the living room. Here the possibilities are innumerable. It must be first said that the architecture of that room be considered and the lighting be adapted to enhance rather than destroy the appearance of the room. Fixtures which are imitations of period lighting equipment are for the most part false and at their best do not show true use of old gas and candle lighting, neither do they show the true use of electricity.

The ceiling should be the source of the general illumination. Then one should decide how lighting may best be applied. For the room which has a high-beamed ceiling, lights may be concealed and diffused by glass panels placed between the exposed beams. In event that the living room has a bay window, lighting may be used in panels at the sides or above—thereby making the space as attractive at night as it is during the day.

The use of wall brackets on either side of the fireplace has been overdone. In homes where there is a particularly good picture to be hung above the fireplace, crude reflectors have been placed above the picture so that it may easily be seen. The more effective way, if a light is desired upon the picture, is to have a small niche in the mantel shelf, to conceal lights which are directed upon the picture; or another device is a light behind small louvers in the ceiling, which direct it down upon the picture. The writing desks of today, though they be of period design, may be found with lighting built-in, or a small light might easily be placed within the top of the desk to illuminate the writing space.

The correct lighting of the dining room depends upon how much that room is to be used. Some families desire a concentrated light upon the table, others just a soft light evenly distributed throughout the room, and still others desire quite an intense light so that the room may be used for children's study. Any and all of these effects may be obtained by building the lighting into the ceiling. All three types have been obtained in the dining room illustrated. Here [*Continued on page 29*]

THE LAMPS OF HOME BUILDING

by WILLIAM GRAY PURCELL, A. I. A.

We cannot afford to build more house than we need. What is the minimum of a home for each of us? How is this to be determined so that we may compare what we want with the funds to be laid down for it? Usually the money available determines the size, rather than a wise study of true needs. But if our funds will not cover with satisfaction what our heart has longed for, we should not complain. The same sum will buy it all and build it right if another (and probably for you a better) home project twenty per cent less ambitious in size and character is selected.

WHEN you look over the pictures and plans of other people's houses, as they have actually been built, you find that not one of them wholly satisfies. You can see plainly where many mistakes have been made. You wonder how people could have overlooked such obvious possible improvements. When you get to actually building your own house you feel that you know just exactly how you want it to be and that it will be just about perfect.

But there is a curious thing about that procedure which is to take one from plans to production in home building. It is true that really meritorious houses are very scarce—ask any architectural editor—and it is equally true that all of these considerably-less-than-perfect houses were initiated by and built for women and their husbands, who felt just as you now do about their ideal house. Indeed, having completed the building, they feel about their darling house just as they do about their darling child, "pretty nearly perfect," while we neighbors can feel (and possibly see or hear) so plainly that it is very far from being even satisfactory.

How is it possible that all of us who so eagerly desire the ideal house, and believe that we have secured it, often come to find out, little by little, to our dismay that our very polite and complimentary friends do not really think our house is so wonderful, and the candid expert who passes upon it in the Good Home Contest tells us that it is pretty bad, indeed impossible.

THERE are a number of factors in the usual planning and production relations of house building which operate to cancel the virtues of many houses which might have been really meritorious.

First, as I see it, planning and building a house is a good deal like playing the violin. We know when it is well-played. We can tell something about what is wrong when poorly-played, and we have a very poor opinion of crass amateur playing. But if we were asked to take the fiddle and actually play any better, that is of course not expected of us, even in as familiar an art as music. But in the very complicated and difficult art of creating a beautiful house, the majority of people are certain that they themselves can do it with no preparation, no experience, providing of course the arbitrary and stubborn old architect who makes the blue prints will only make everything just as they tell him to. We can all agree, I think, that there is an infinitely greater amount of excellent music produced than there are good houses.

Even the architect will admit at once that if these amateur designers could build their house say fifty times, one trial right after the other, if they were sufficiently impersonal so that they could at once see the esthetic, economic, and mechanical errors of each trial immediately upon its completion, if they had had some technical and artistic education, and if they had some gift in the matter of the building art, then it is reasonable to expect that the fiftieth trial of their house would really be a great success. A good many "if's"! Yes, there are. Those "if's" bar our progress to beautiful houses. It is the architect who has devoted all of his education and used all the years of his experience toward keeping these "if's" from disturbing the successful outcome of his client's dream house.

AND then there is the money factor standing in the way of our longing for a beautiful house. Most of these ideal houses are conceived with no real relation established between the project and its true ultimate cost. When it comes to letting contracts, that must be met with dollars very soon, a major part of the ideal materials, complete equipment, and beautifully designed finish, simply disappears.

I often wonder how people arrive at their "irreducible minimum" of home size and accommodation. Consider this amusing situation. Into our office come a lady and gentleman who have two young children. They show me their dream house, two story with four bedrooms and a bathroom upstairs, 28′ x 34′. That is the very least they can possibly get along with, and their earnestness registers pleading, as if the architect could regulate the cost of labor and materials if he only would. But their budget, which will not expand another dollar, finally forces them, after much heartache, to get along with three bedrooms and bathroom, 24′ x 28′, with specifications calling for finish that is plain enough.

That very afternoon into the office come another lady and gentleman. So far as one can observe, they dress and behave like the morning callers, and they, too, have a couple of small children. These dreamers of an ideal house, after much serious economic discussion, and no inconsiderable potential swearing at the architect, are persuaded to omit the fourth bathroom, to struggle along somehow with garage space for but three cars, and to abandon "for the present" finishing the ball room. "But that is absolutely the last concession I can possibly make," says madam. However, when the bids are in hand a couple of months later, they, too, gaze impatiently at the cash in hand (plus what they can borrow), swear some more at the banker and the architect, and reluctantly eliminate from ten to fifteen thousand dollars from the specifications for this "ideal home" of theirs.

It is as plain as a pike staff that this aristocratic pair, who have gradually worked themselves into a feeling that necessity ties them to the grand gesture, could, with their minimum funds, build in entire beauty and completeness all that they could possibly require if only their mental set could be naturally and painlessly shifted to a simpler and undoubtedly more happy way of looking at life. And exactly the same recommendation applies to the over-ambitious three bedroom and bath owner and owneress.

No home so small but a happy smaller one can be more beautifully built. Do not destroy the daily satisfactions for years to come by slashing specifications and details to meet your budget. Choose a more modest basic layout.

FROM New England, from the South and the Great Valley, from California, and from Canada, came a sheaf of your personal Christmas cards. What a variety of ideas, beautifully made, but best of all were the letters enclosed. You write as to a long time friend; I forget that really you have had a dozen letters from me. We shall save all your recommendations for a good, satisfying Christmas, and talk about them next December.

GREEN GARLANDS *for* WINTER

by ARTHUR HAWTHORNE CARHART, A. S. L. A.

AUTUMN cold first brings blazing color to the garden. Then, as though becoming grouchy and disgruntled, Old Man Winter tears off the bright robes of tree, vine, and shrub, until they stand naked and twiggy in the gusty puffs of mid-winter breezes. The garden tones become drab. It is a period of transition. Autumn color is a climax. Spring bulbs and early flowers festooned with new leafage are a stimulating overture. We appreciate them more because there is this neutral-color period of winter.

Still, how very cheerful it is to find spots in our winter landscapes that offer some color. Hardy evergreens never look so green and inviting as when there is a white blanket of snow on the ground, or when their cheering touch of greenery relieves the grays, drabs, and neutrals of the leafless landscape.

Some people with unhappy quirks in their thoughts do not like evergreens. They say they are too sombre. But for me the evergreen is a jolly warrior who faces the fiercest blast Old Winter can throw at him. The evergreen supplies green garlands at a time when other plants are hibernating.

There are two general uses for evergreens in the winterscape. Certainly one is to furnish a winter screening of something you would like to keep out of view. Perhaps you would like to block out the view to the neighbor's chicken run; it's not a pleasant or inspiring sight to watch bedraggled chickens mincing about in sloshy mid winter mud. Or it may be that your city has thoughtfully placed a rubbish dump down in the valley a few blocks away, perhaps to "build up" the land in a little swale, where in older years there was a fine little bog with cat-

In the upper corner, Savin's juniper, a plumy evergreen of dwarf habits, is shown massed at one side of an entrance supplying perpetual greenery.

The second photograph from the top shows a row of mountain pines in the background used as an informal screening. The small evergreen in front is Savin's juniper.

At the right, western red cedar, Colorado blue spruce, and a big Savin's juniper combined in one big group give interest in contrasting textures, colors, and forms.

tails, reeds, blackbirds, and scrubby but interesting willows. Whatever you would screen the year around, the coniferous evergreens offer you twelve-month screening material.

In close low screens we have not yet appreciated the possibilities of clipped evergreens. England has the box and yew hedges which lend distinctive character to the old country gardens. Perhaps we have thought that we did not have any box or yew so we could not produce similar effects. But we have the Colorado blue spruce which can be obtained also in a green phase. We have the Virginia red cedar. And in many localities the arborvitae is an evergreen hardy and trimable.

I have never seen the western red cedar *(Juniperus scopulorum)* trimmed beyond shaping it into a conical exclamation point. As such it was used as a specimen in the lawns. It is naturally close growing even when untrimmed. It is my belief that if the central leader is clipped out when the little trees are one to two feet high and the tree forced into a bushy form, this species could be formed into a thick, tight-clipped hedge of no more than fifteen inches in thickness and as tight as privet or English yew.

You never saw a Colorado blue spruce trimmed? Probably because nearly everyone is so partial to that tree as a specimen. It deserves such popularity. When used in lawn or garden as a specimen or as a high point in a larger border, it cannot be surpassed. But you can trim *Picea pungens*, either the green or the silver form, and trim it as close as you do a privet hedge. When trimmed it thickens, bunches, becomes a tight wall, through which a person would almost have to cut a way. The *J. scopulorum* hedge will be a very dark yellowy green and can be kept to five or six feet in height; but the *P. pungens* hedge will crawl up to twelve or fifteen feet and will force itself out to become eight to nine feet thick.

A low informal screening may be secured by using the mountain pine *(Pinus montana)*. Do not confuse this with the mugho pine. The mugho grows in dwarf shape and size; not over three or four feet and has an entirely different mission in life than *P. montana*. *P. montana* will grow up to ten or twelve feet in bush form, and where you have room it will give you as good shrub-height screening in winter as lilacs do in summer.

One tree of the Black Hills spruce *(P. albertiana)*, the concolor fir *(Abies concolor)*, the Norway spruce *(P. excelsa)*, will each give you a screen for taller, vertical features such as a chimney or light pole. Or better, use these conical evergreens as an all year around enframement of some desirable view. A vista, a cluster of Black Hills spruce on one side, and a Colorado blue spruce on the other, and you have a landscape picture.

A big, burly Austrian pine in the foreground stands in rugged contrast with the more refined mountain pine in the background. Such contrasts are sometimes charming and at the same time forceful in effect and lend interest to the view.

May I stop to remark that I get landscapial dyspepsia sometimes when I see spruces and firs scattered about a lawn, all serving as specimens; as tit-tat-toe as polka-dots on a dress. The natural habit of these trees is to mass. They huddle. They interlock branches. Yet we find them on informal home grounds almost without exception, herded off by themselves, in spotty design—conical shape, conical shape, conical shape!—an endless repetition. Do you remember the story of the three trees? One there, one there, and one over there? You can find an illustration of this story on most any lawn with three conical evergreens.

Don't spot them around this way. Bunch them occasionally like God does. I say that with no irreverence; only profound professional respect for the Great Landscape Designer's effects secured when He covers whole mountain ranges with pine and spruce forests, and borders the open parks, not with raisin-pudding designs of the tit-tat-toe type, but when He gathers them into intimate, close-huddled groups. In mass they tell another story; give a different effect than that powerful but monotonous repeated cone.

Another thing—you do not need to be finicky about massing only one kind together. Pile up a couple of con-color firs with a spruce; or give a big Scotch pine with its yellow trunk and Japanesy head a chance to sneak in behind the closely spaced firs. The pine will top that group with a festoon of pine twigs and needles.

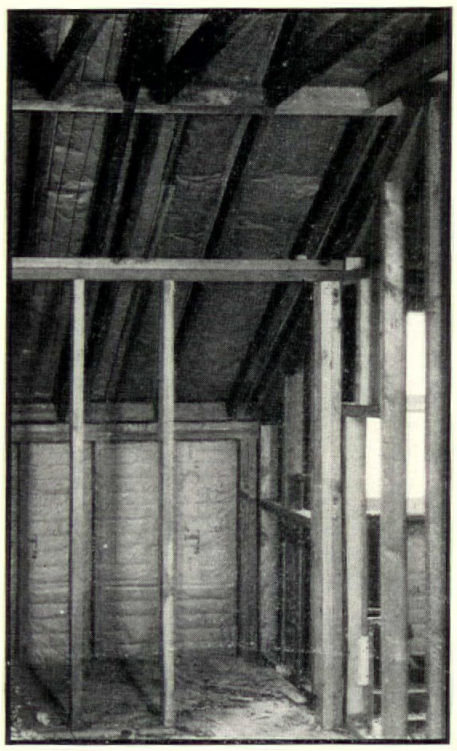
Texture and color contrasts as elements of interest in a planting are often ignored. In the evergreens we have a chance to do some very interesting detail by simply realizing that they can be mixed and blended to bring color and texture effect of charming force and quality.

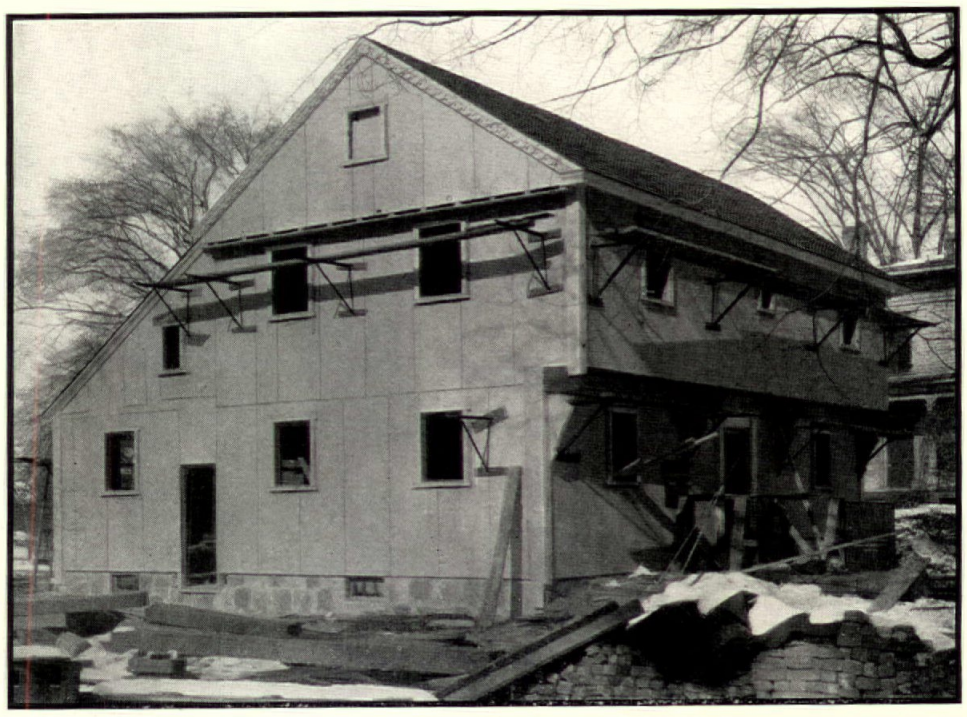
[*Continued on page 26*]

The house at the right, generations old, is worth the extra trouble and expense of removing the shingles, applying Celotex, and replacing the shingles because of its durable construction and fine design.

In the upper of the two lower photographs, Rock Wool is shown being blown into the wall through a hose.

In the lower photograph Cabot's Quilt has been placed between the studs preparatory to finishing the interior for living quarters.





INSULATING THE OLD HOUSE

by P. E. FANSLER

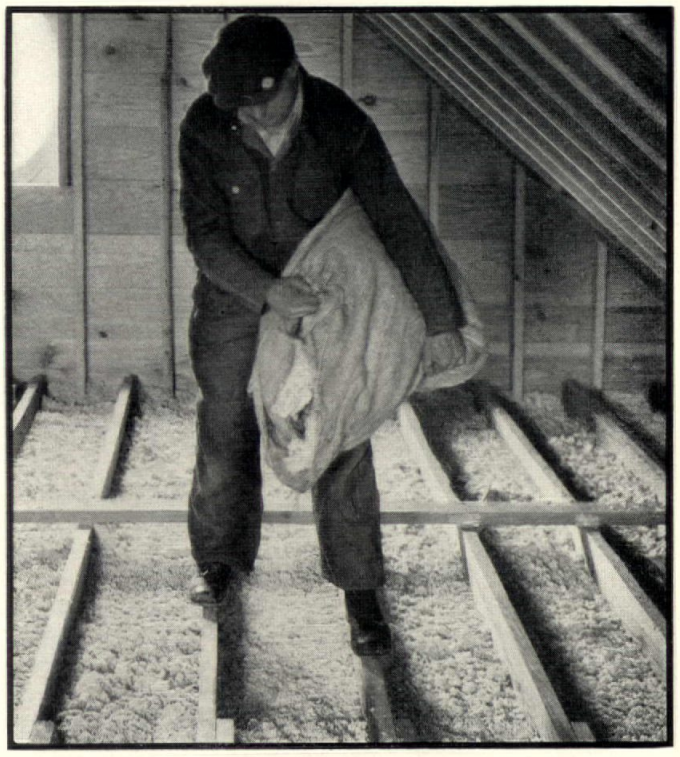
MANY readers of *The Small Home* are living in homes that have been built for some time and were erected with no attention to the insulation problem. Such houses are naturally more difficult to insulate than buildings under construction, but their owners can go a long way toward making them easier to heat in the winter and cooler in the summer.

Anyone who has crawled into the attic of a story-and-a-half home on a hot summer day appreciates the extent to which the sun's rays can penetrate the average roof, as we would say. What really happens is that the radiant energy from the sun impinges upon the roof, which usually is dark-colored and therefore an excellent absorbent of heat, raising the temperature of the outer surface. The material of which the roof is constructed usually being a good heat conductor, the heat moves through the roof material, and the under surface becomes almost as hot as the outer. This heat is transferred to the air in the attic which soon becomes unbearable.

If the attic is used for living purposes, of course the only thing to do is to insulate the entire roof. If the attic is merely storage or waste space, it is cheaper and easier to insulate the floor construction of the attic space. In the former case, any of the rigid insulating materials can be applied to the rafters, and most of these form surfaces that can be decorated, or to which plaster or any of the plastic decorative materials can be applied. In the latter case, it is convenient to fit the quilt-like material between the joists or else to partially fill these spaces with one of the mineral substances.

As the major part of the heat loss from the average house is from the roof, it will pay to be liberal in the application of insulation to this portion. Most of the sheet insulation has been standardized at a scant half inch, and if I were insulating my own home I would apply two thicknesses, being careful to break joints so that they do not come close together. Most of this material comes in sheets four feet wide and from eight to twelve feet long, although some can be obtained in sheets as large as eight feet by fourteen feet. Sheet cork also is a high-grade insulating material, and is used in smaller and thicker sheets. The two-inch thickness is best for use in attics, although three-inch is not too much if you want to do a real job.

It is very possible that you have an attic space that has ample headroom but, because of the cold in winter and heat in summer, it has not been usable. Apply insulation to such a roof and you have added such a volume to your home that the cost is more than justified. You may think that this attic would not be habitable in winter because it has no radiators, but because heat rises to the ceiling of the rooms below and filters up through the attic floor, you will find



it warm enough under average conditions, provided the job of insulation is well done.

One of the interesting methods of insulating such an attic space is carried out by authorized representatives of a concern that holds basic patents on the process. The material used is dry and flaky, and is fed through a large flexible hose to a high-pressure air gun, in which it is coated with a binding liquid, sticky in character. The operator directs the gun against the surfaces to be insulated and the sticky, flaky material is built up to any desired thickness, under control of the operator. It is very much like paint-spraying, except for the character of the material used. The result is a coating of insulating material driven into all cracks, and effectively preventing air infiltration as well as heat leakage.

In any of these applications particular pains should be taken at the eaves line, as this usually is where cracks are to be found. If I had only a limited amount to spend on insulation I would insulate around the top of the wall in preference to the roof area, and I would insulate the roof in preference to all the side walls of the house.

Now we come to the side walls, and this presents a real problem in the already-built home. Practically only fill material can be used unless the plaster or the outside finish are removed. In this case the studs are laid bare for insulating as in a new house. If fill is used, it is blown between the plaster and the outside wall through holes about two inches in diameter cut around the ceiling line and just below any fire stops. Of course a hole must be cut between every pair of studs. The holes are then finished with plaster and the entire wall refinished.

Sheet insulation can be applied directly to the plaster walls, but this means taking off the trim and entirely re-applying it, which may be an expensive task, especially if there are many windows involved. If your home is located where the winter winds are fairly constant in direction, I would suggest applying insulation only to the two most exposed walls, taking chances on the "loo'rd" walls, as the sailor would say.

I would be only courting trouble if I were to give you figures for fuel saving with an old house that had been insulated. I can assure you, however, that any intelligent application of insulation will pay in actual dividends and will make the home much more comfortable in summer. If you use in the neighborhood of ten tons of coal each winter, the saving would be of the order of two tons—and, in addition to saving the cost of this quantity, you are saving yourself the diluted joy of shoveling it into the heater and the ashes out.

Each year I again remind readers of the paper I edit—it is read by oil-burner dealers—that they frequently can make a homeowner happy by the insulation of a single room—or two—that always has been "hard to heat." Such

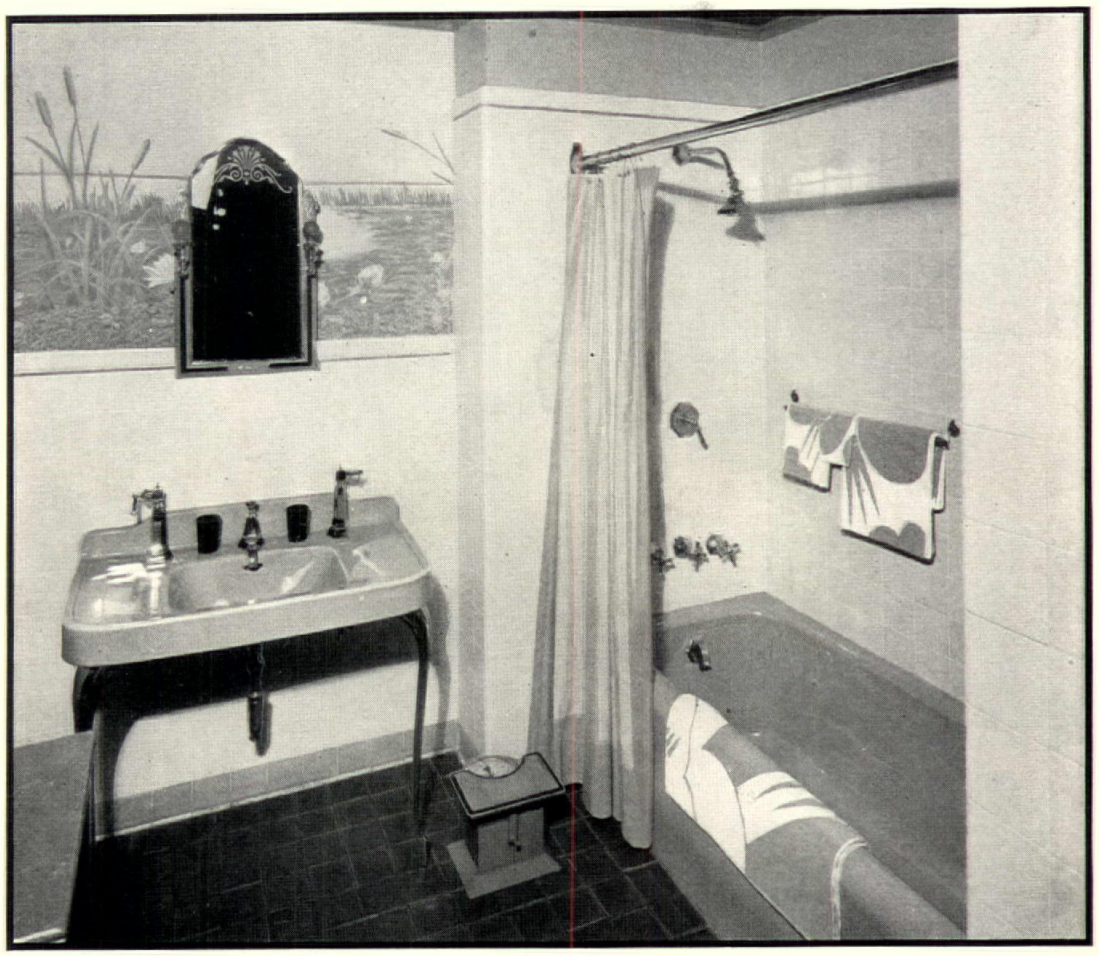
[*Continued on page 31*]

Rock Wool, shown in the upper left-hand photograph, is placed between the ceiling joists of the second story to prevent loss of heat into the attic.

In the upper right-hand corner, blankets of Balsam Wool are shown placed between rafters to prevent heat loss through the roof.

Flax-li-num is illustrated in the lower photograph nailed over the upper side of the ceiling joists. Were the attic to be used it would be necessary to cover the insulation with boarding.

Editor's Note: There are many other good insulating materials, but space permits the showing of only a representative few.



The accessories for the bathroom, not including the linens, came to a total of $43.95. This figure could be still further reduced by the use of less expensive shower curtains or vanity table, or by the omission of the vanity table altogether. Next month, the kitchen of our Budget House will be equipped with $61.97 remaining from the $1,200 allowance for the complete house.

by ELLEN D. WANGNER

and

MARY D. GROSVENOR

FURNISHING ON A BUDGET . . . *The Bathroom*

IF THERE is one place in the house where more than in any other one may safely indulge a liking for color and unusual decorations it is in the bathroom. A few years ago, the family bathroom, like the home kitchen, was believed to be the last syllable in beauty and sanitation if it were all white, or possibly white and blue, and tiled throughout. Sanitary as an operating room, were such places in appearance, and as cold and chilly. And then color came, bringing unusual papers and wall coverings. Bathtubs lost their legs and were sealed down to the floor and in the wall so that no dust could collect either under or behind them, and they blossomed out riotously in color. Green tubs, blue tubs, tubs as rosy as the dawn or black as night, and with non-tarnishable plumbing and fixtures that look as lovely as silver. Washbasins, too, became gay and bright in rose and green and turquoise so that even the small boy thinks it a delight to wash his face there.

With such tubs and basins, who wanted the chaste towels of that older day, towels that only ventured into color with an occasional blue, green, or pink stripe. Towels must be rich in tone, hold lovely designs, and so we have them in exquisite three-tone effects—peach, green, and ivory; dull red, cream, and black; orange, white, and pale green. These towels have names as lovely as they. There is Palmetto, Lotus, Carnival, and for those who are game-minded, a set dubbed Backgammon, all with matching face cloths and bath mats. Shower curtains at once swung into line—rubberized taffeta, gingham, or chintz—tubfast materials to suggest the richness of the fabric world and the colors of the rainbow.

As for the walls, one can find waterproof papers, paints, fabrics, and tiles in every color and design.

With all this beauty ours for the choosing, we began to plan the bathroom for our Budget Bungalow. The color scheme was of peach, green, and ivory, since the tub and basin, already installed, were in pale green, the lavatory having black legs. The walls were tiled in peach with a green border at their base, while the floor was finished in a deeper shade of green tiles.

For a room so softly toned to begin with, it was not a difficult nor costly matter to finish and equip it. For the shower curtain, a rubberized crepe in peach was selected, this having a border of pale green so that it appears like a continuation of the wall itself. The cost of this curtain was $6.95. While searching for it, we gathered prices on other curtains, finding some of serviceable duck at $1.98, with rubberized chintz at $3.95, others of a little better quality at $4.95, prices ranging from these up to $22.50 for a lovely celanese moire. Our curtain in two colors and of excellent quality seemed to us a lucky find at our price.

As there was only a small space left in the room for wallpaper, we felt that our budget would permit us to buy what might seem extravagant if many of the panels were needed. Since our room

[*Continued on page 30*]

ITEMIZED COST OF FURNISHING THE BATHROOM

Shower curtain	$ 6.95
Waterlily panels, 3 at $1.50	4.50
Vanity table and stool	13.95
Scale	8.75
Two black glasses at 50c	1.00
Clothes hamper	4.95
Small shoe polisher and stool	1.00
Curtains	2.85
TOTAL	$43.95

IDEAS THAT SELL A HOUSE

by STANLEY L. McMICHAEL

IT WAS a beautiful morning and Mr. and Mrs. Frederick Pipp—principally Mrs. Pipp—were out "house hunting." For several years they had occupied a comfortable apartment but were growing tired of the confinement attendant upon such a method of living. Mrs. Pipp wanted a home of her own and what Mrs. Pipp wanted she usually got—some how, some time.

Mr. Pipp's business had prospered in a mild way and he was ready to indulge his wife in an ambition which he too secretly shared. Like a good many other wise couples they had been studying the magazines and newspapers and making occasional inspections of new homes, to "tune in" on the latest and best in home construction. Now they were earnestly at work making real inspections, with the thought in mind of actually acquiring a home to live in, and eagerly absorbing information to be used in substantiating their judgment in making their purchase. Dates were made with a number of responsible realtors who were to explain to them the merits of their various offerings.

Driving up in front of a cozy-looking two-story house of English architecture, they alighted and were met at the door by the salesman, Mr. Lee. Greetings exchanged, the salesman led them out on the lawn to obtain a view of the front of the dwelling.

"No one thing can be said to be of super importance in judging a house which you are about to buy," he observed. "Nothing in life is perfect and that certainly applies to houses. What you should seek to do is to satisfy your artistic senses and at the same time get a well-planned, convenient interior, embellished with those modern features which today are so essential in living. When you find the house, which, after careful consideration, embodies the highest score, you will probably be wise in buying it."

"I like those slanting roofs," observed Mrs. Pipp, "and the way the shingles are applied."

"Roof lines are very important when considering the exterior of a dwelling," declared the salesman. "The day has passed when square, box-like houses built in duplicate in long rows can satisfy the modern purchaser. It costs comparatively little to apply sound architectural practice in home building, and it always pays, particularly when resale value is considered. No one should buy without having in mind the important thought that some day he may want to move into something more pretentious and sell to a new owner."

"Gosh," said Mr. Pipp suddenly, "this is the first house I've seen that's had enough hose connection cocks. Four of 'em!" Mr. Pipp, while not possessed of a particularly deep intellect, was supremely practical. He liked the conveniences of life and, in purchasing a home, intended to get them. Mrs. Pipp, on the other hand, was a living exemplification of artistic thought. Beauty appealed to her and, except when she inspected a kitchen, seldom thought of the practical side of home planning. But, ah, she did inspect a kitchen and she knew what she wanted in modern planning and equipment.

"Yes," said Lee, "this is one house where the hose can be easily attached. Notice, too, that the builder ran out several small sprinkling lines to the lawn, so they can be turned on and the grass watered automatically. Didn't cost much, either, while the plumbing work was being done. Used old pipe. Sprinkler heads are cheap when one considers their convenience. Notice the foot scraper there at the front door. There's another around at the back door, too. Did you notice that the garage has new type doors? They are light, easily operated and a joy to the average woman who has to open or close them."

"Oh, isn't that a nice clothes drying rack," squeaked Mrs. Pipp as they spied a circular frame mounted on a heavy post on which the washing could be set out to dry.

"Yes, that's another little innovation the modern contractor now installs," observed the salesman. "No more long ropes or wires to catch your chin on some dark night when hurrying across the lawn."

Lee was careful to pilot them around the house, so they might enter at the front door. Instead of opening the door he pushed a button.

"Listen!" he commanded. From the interior came echoes of sweet-sounding chimes of several notes.

"W-what is it?" demanded Mrs. Pipp, somewhat awed.

"Why, it's an electric chime door bell," said Lee. "When you push the button, instead of an electric bell buzzing in the kitchen, you hear that four-tone chime resound throughout the house. When the back door button is pushed it sounds only two chimes. Sweet idea, isn't it?"

Charmed, Mrs. Pipp pushed through the front door, smiling as the faint echoes subsided. She started to explore the ground floor but the salesman, knowing his business, gently directed them upstairs.

"Pretty stairway, isn't it?"

Both Mr. and Mrs. Pipp thought it was and the salesman said that here, again, the modern architect uses his ingenuity in properly adapting the right kind of a stairway to its environment. Just a little more time, money, energy, and thought applied to this feature commands attention and affords buying appeal. Stair risers were easy, treads were broad and the railings and newel posts artistic. Those stairs just seemed to fit in and belong there.

"I hope they've put in plenty of good large closets," murmured Mrs. Pipp. "Some of the houses I've looked at have been terrible in that respect. There's nothing a good housewife likes better than roomy, well-ventilated closets. I just won't consider a house that hasn't got them."

Lee soon reassured her that the closets were large, well-equipped with rods and cupboards, and ventilated from the outside.

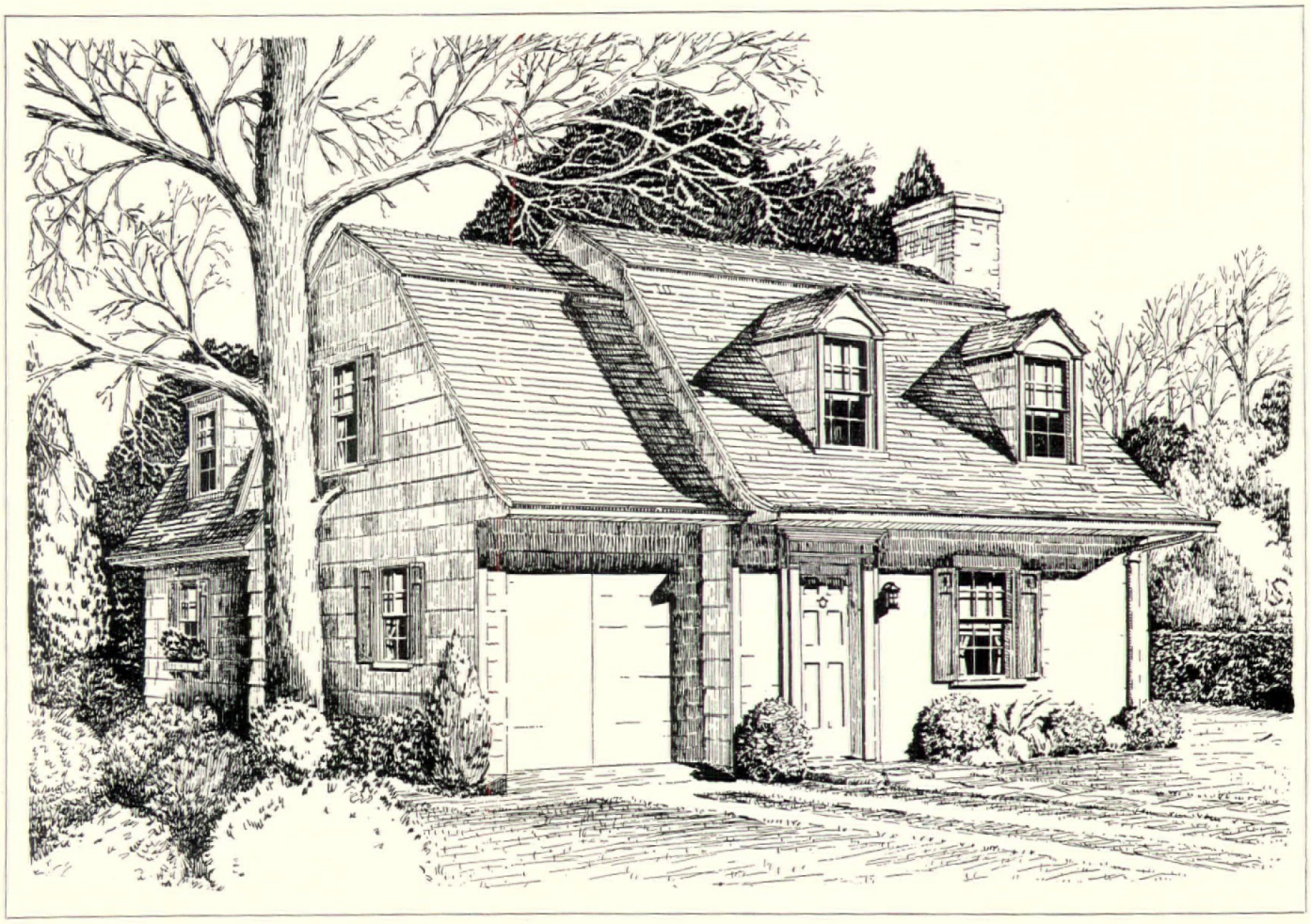
"What's that dingus?" demanded Pipp, surveying a board platform, tipped at an angle, with a moulding below. The salesman informed him that it was a shoe rack, placed below the clothes rod in the closet. Pipp grinned, in memory of shoes kicked about aimlessly on the closet floor at home.

"Plenty of wall plug electrical outlets, too," commented the salesman. "Double ones, placed on several sides of the room. Some builders think the only place you use plugs is in the living room. With increasing use of all kinds of electrical appliances the new house should be bountifully supplied with outlets in every room. Cost a little money but they're well worth it. Radio wire outlets in the bedrooms, too, permit a sick person to listen in. This is being done today in even small, inexpensive homes."

There were three rooms upstairs. Between two of them was an exceptionally attractive bath. In the other was a small compartment with shower, toilet and washbowl.

"Buyers are demanding greater refinement in the matter of bathrooms," observed the salesman. "A house with only one bathroom is hard to resell. I believe the day is coming when an owner will

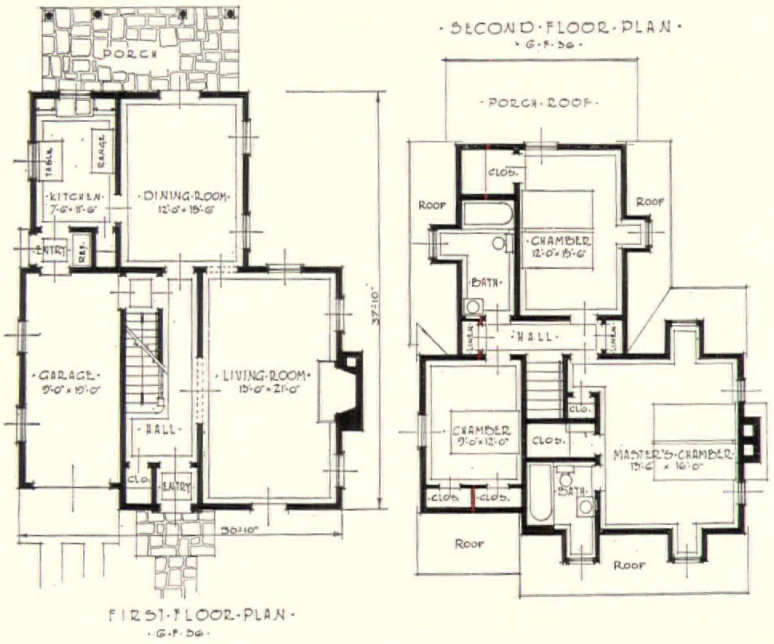
[*Continued on page 28*]

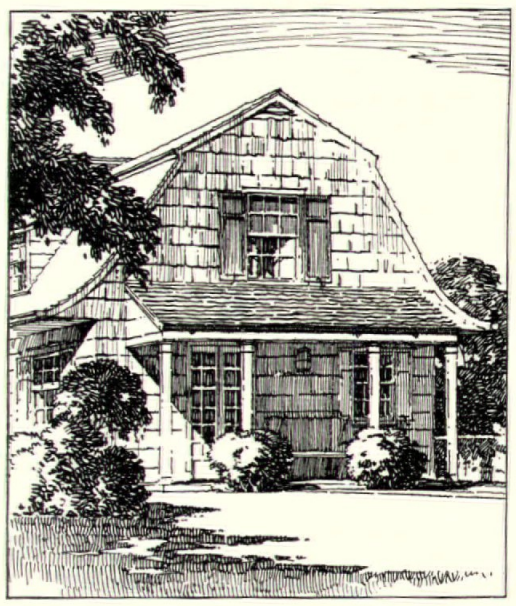


DUTCH COLONIAL HOUSE WITH GARAGE UNDER MAIN ROOF

For the most part this attractive Dutch Colonial house is of wood frame construction, with an exterior finish of shingles on rear and side walls. The front wall, however, is finished in stucco, and the garage is of firesafe construction with masonry walls. The broad porch at the rear is paved with flagstones, and accessible from the dining room through double French doors.

Windows on three sides make the living room light and sunny throughout most of the day. Arched openings lead from this room into hall and dining room.





Major conveniences which home builders will appreciate include two complete baths, many closets, and an attached garage which opens directly into the house at two points—into the rear entry and into the hall that leads to the living room. Living and dining rooms of generous size, a compact, efficiently arranged kitchen, and three pleasant bedrooms complete the accommodations.

THE GARDEN POOL

[*Continued from page 5*]

When choosing among the tropical varieties, be careful to note whether they are day or night bloomers, then choose according to your own needs.

Margin planting is less used in formal pools, the coping being frankly a part of the pool; but a few aquatic plants, sometimes at the corners, again at one end, add variety and reflections. Arrowhead, sweet flag, water arum, and the pickerel rush grow in shallow water from two to eight inches deep, are moderately tall-growing, and give contrast in leaf and form. Papyrus always makes a good reflection, and is airily graceful. The water hyacinth and the water snowflake are floating plants for rather shallow water, and add pleasing variety.

All pools need oxygenating plants both to keep the water clear and to provide protection for the mosquito-preventing fish. These grow beneath the water, and a number do not need any planting at all, though do better if tucked into a water-lily box. Among them are *Myriophyllum* (milfoil), with little bushes of fine needle-like leaves, and *Ceratophyllum* (coontail).

Occasionally an adjoining planting of iris or bog plants largely increases the apparent size of the formal pool, particularly if the coping continues around the bog garden. This planting, however, is most often seen with the informal pool.

As was intimated earlier in speaking of the formal pool, it is the naturalistic pool that is the most difficult to place harmoniously in most small gardens, though of course, in some settings and with some types of architecture, this is the pool needed. It is outstandingly the pool for the rock garden and nowhere reaches greater beauty than among the rocks. Irregular and informal shrubbery borders, winding paths, rolling ground, all point the way to the natural pool.

The strong ties here are with the garden, and often the pool merely peers with an elfin glimpse beyond jutting shrubbery at the house. We are seeking a rocky dell, a woodland stream, a meadow lakelet. There will be little bays and promontories, judiciously planted shores, the piqued interest of water half revealed, half concealed, sunlight and shadow. This shoreline is just where so many informal pools fail. It takes a good eye and a good sense of proportion to draw the irregular curve of a garden pool. Too much curve, too many indentations leave a fussy effect that is anything but desirable. A small natural pool is often planned in the "kidney" shape.

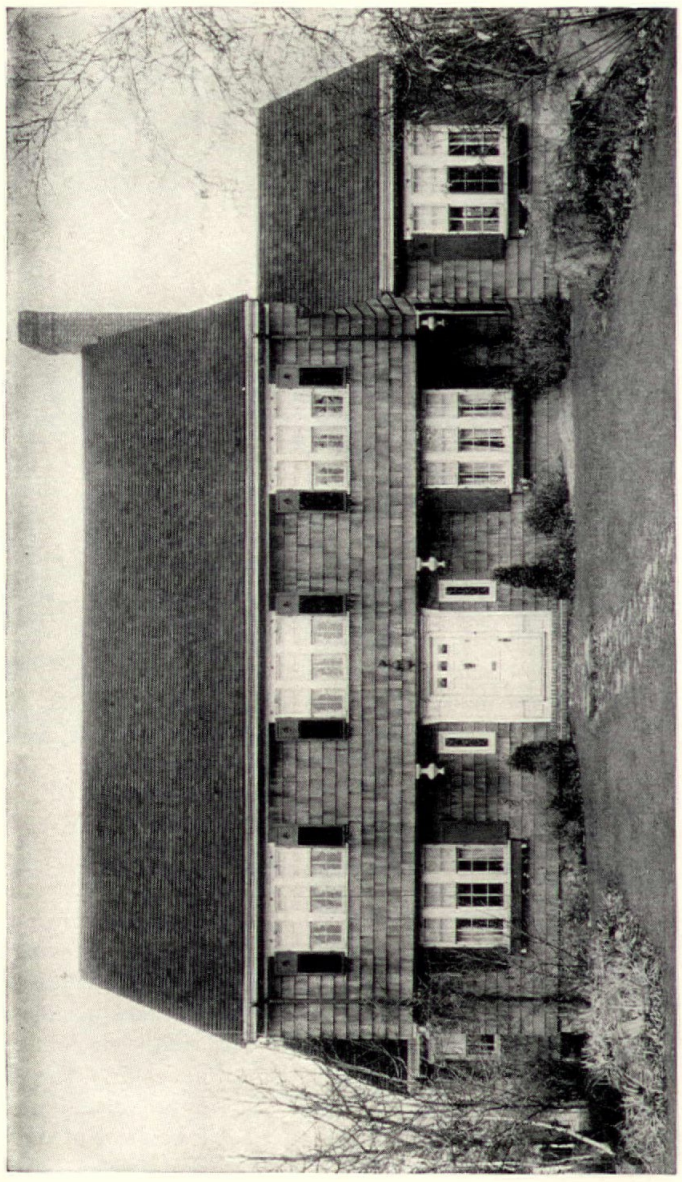
Of course brick and tile are not suitable here, and the less the cement is visible the better the pool appears. Stones make the most natural coping; but above all things do try to avoid a rim of round boulders unless it is frankly a formal effect of round cobble-stoned pavement. Flat stones of as good size as possible outcropping irregularly from the surrounding banks, some projecting over the water, others running back, will make an ideal shoreline. Your architect will see that they are properly cemented to the pool side if the surrounding ground is to be kept dry, or openings left for the creation of a bog garden. Usually, too, he will provide for a rim of mucky soil just within the edges of the pool. The moisture-loving plants creep over the stones to mirror their faces in the water below, rosy mimulus and most primulas, *Saponaria ocymoides*, lady-slippers, maidenhair and other ferns, *Gentiana calycosa* (gentian), *Myosotis Palustris*, (forget-me-not), and *Sedum yosemitense* (stonecrop) will all be happy growing in moister ground, yet out of the water, while the yellow Alpine mimulus will plunge headlong from the rocks to swim in the water itself. The dwarf Japanese maples accent a promontory, and at the same time reflect their flaming tints. Cotoneasters and the low-growing junipers are delightful. When the pool is larger probably nothing quite exceeds the trailing beauty of the mirrored wisteria.

Just as in the formal pool, there are ways here to make a little water seem much more. Two or three very small pools with one or two shrubs carefully placed to hide the ground between will give the effect of one large pool, for the eye seeing water on both sides, infers its presence also beyond the planting. This is a device much used with "barrel pools."

A stream is simulated by a long and winding pool that need not be wide at all, one or two feet, carrying ample illusion. A stepping stone, or a small arched footbridge add still further to the effect. Screen both ends with planting. If water-lilies are not wished here, this need be only a few inches deep. Of course if a little running water may be used, its introduction from a concealed tap hidden by the rocky fall at one end adds very much to the picture.

This is also true of the pool. Nothing adds more to the feeling of the rocky dell than the plashing of the water from the rock spring or tumbling fall. When in connection with the rockgarden, the soil is frequently graded up onto the opposite side, so that a goodly rocky slope is there for it to cascade over. A screening planting at the top adds still more to the effect.

Fishes, clams, mussels, and oxygenating plants keep the water clear and free of algae and scums. In desperate cases one teaspoonful of copper sulphate to each thirteen cubic feet of water may be used for clearing. Permanganate of potash, about one teaspoonful to four cubic feet of water is even better, though it may require a dose on several succeeding days. Watch any fish when using this last. If they gasp at the surface, remove them or add fresh water immediately.



Residence of Thomas S. Bubier, at Swampscott, Mass. Graves & Epps, Architects, Boston. Roof and Walls finished with Cabot's Creosote Shingle and Wood Stains.

LOW COST, LASTING BEAUTY

SHINGLES and siding shine again with new beauty when color and life are restored by Cabot's Creosote Shingle and Wood Stains. The soft, clear colors penetrate the wood, preserving its original texture and the genuine refined Creosote, "best wood preservative" known, adds years to the life of the wood. New houses, like that shown here, will retain their freshness for years, (one house we know of was stained when built 39 years ago and the roof and sidewall shingles are still sound and serviceable).

These famous Stains cost less than paint, and anyone can apply them.

Send in the coupon below for Color Card and free information.

Samuel Cabot Inc. 141 Milk St. Boston, Mass.

Gentlemen: Please send me your Color Card and free information regarding Cabot's Creosote Shingle and Wood Stains.

Name .....

Address ..... SH 2-32

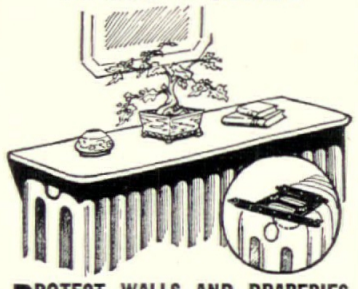
Cabot's
Creosote Shingle and Wood
Stains

"STANDARD FOR TWO GENERATIONS"

Made by the makers of
Cabot's Heat-Insulating, Sound-Deadening Quilt

• • • THE • SMALL • HOME • SHOPPER • • •

Make RADIATORS ORNAMENTAL *as well as* USEFUL



PROTECT WALLS AND DRAPERIES
From radiator-smudge

Beautify your Home by Using

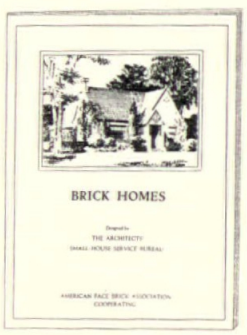
MILLER RADIATOR COVERS

A pair of strong, adjustable steel Brackets (easily attached to the radiator) and an Attractive Shelf or Seat of warp-proof wood with rounded corners and edges, nicely sanded all ready for paint or stain to match your woodwork. Brackets hold tops securely to radiator. **Brackets,** only $1.50 per pair. **Shelves** or **Seats,** 1 foot wide by any length required, only 50c per foot. Special widths on request.

Write for attractive folder.

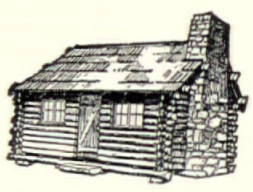
The Miller Specialties Co.
Dept. 3, VAN WERT, OHIO

BRICK HOMES



a new booklet 25¢

32 pages showing perspective drawings and floor plant of an extremely select group of modern brick-house designs. Two-story houses and bungalows. English, Colonial and Georgian in style. A general description accompanies each design. A valuable guide book to correct architectural style. Order from The Architects' Small House Service Bureau, Inc., 1200 Second Avenue South, Minneapolis, Minn.



The Real Log Cabin

By Chilson D. Aldrich

Build a log cabin. Read this well written and well illustrated book. Shows diagrams, plans and photographs, a reliable guide to useful cabins—large or small. All details, choosing site, making gable ends, windows, porches, fireplaces, and furniture, are discussed fully. **WAS $4.00**

Now Only $2.50

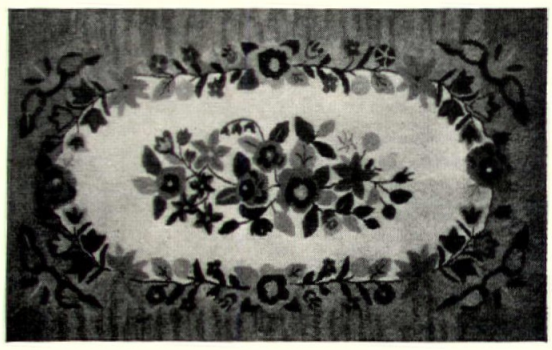
THE ARCHITECTS' SMALL HOUSE SERVICE BUREAU
1200 Second Ave. So.
Minneapolis, Minn.

ROMANCE speaks from far Cathay, in a Chinese ginger jar lamp. The base is of green Chinese pottery, impressed with a scroll design. The green glaze bleeds off at the lower edge of the base, leaving an interesting irregular edge of the biscuit showing. A very good grade of genuine parchment is used in the shade, which will be decorated to order, in stripes or bands of color. The lamp and shade together are approximately twenty inches high, while the lower rim of the shade is about fourteen inches in diameter. It is decoratively one of the most adaptable types of table lamp available. Complete, with wired base, ready for use, and parchment shade, decorated to your order, it is $12.50. You may order from The Small Home Shopper, express collect.

HERE is the "Florentine" pattern in etched glassware. Although it has the necessary delicacy and richness of design to carry off a rather formal table setting, it is not expensive. Notice the ribbed shaping of the stem, most apparent in this photograph in the stem of the sherbet. Notice, too, the graceful flare of the bowls, curved inward again at the edges. The service includes a footed bridge tumbler, a finger bowl, a goblet and a sherbet glass. The price per dozen is $10. Each type may be ordered separately, by the dozen or half-dozen. The Small Home Shopper will order for you, express collect.

THIS cricket has been christened "The Cure," by two nieces of an aunt we know. They pounced upon it in a shop, just before Christmas. They explained that they must have it for their aunt, whose habit of ignoring chairs and sitting on the floor seemed to be incurable. Mere niece-disapproval did not help . . . but a sturdy hickory cricket, with a woven rush top, reproduced from a very old model—! It seems that this aunt has taken "The Cure," and likes it. Of course its original was made when floors were unthinkably cold, but, warm as 1932 floors may be, we like to have such a charming small cricket, for a footrest. In hickory, with rush top, it is $9.50. With plain hickory top, it is $5.50. It may be ordered from The Small Home Shopper, postage collect.

HERE is a fine reproduction of an antique hooked rug about 100 years old, made on an Alsdorf Needlecraft pattern which may be had hand blocked in colors ready for hooking. The pattern gives the key to the mellowed tones of the original rug—the floral design in old reds, soft purple, and magenta, with the green leaf colors mellowed to tones of bronze-green and blue-green. The center ground is a light tan. The border may be done in old black fabrics, to reproduce the faded black border of the original, or in soft tones of brown or old red. Old materials reproduce the tones of the original better than new. Knit fabrics such as jersey are considered particularly good. The same material need not be used throughout the pattern—in fact, the old rugs owe much of their charming color-gradations to the use of different kinds of materials. The finished rug is 40 by 64 inches. The price of the pattern is $4.50. It may be ordered from The Small Home Shopper. Order pattern number 111.

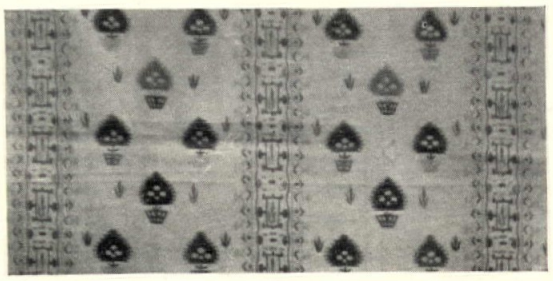


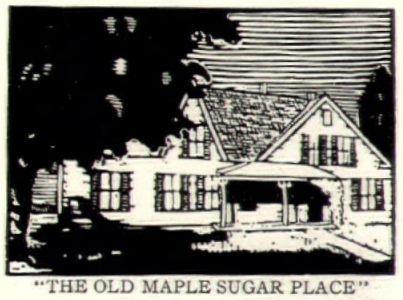
• • • THE • SMALL • HOME • SHOPPER • • •

WHAT bookworm has enough bookends to hold the volumes he insists on keeping within easy reach? And why shouldn't he have as many as he likes, when he may choose them in carved soapstone, in soft brown tones, in cream, or in brown-and-cream veined in pink, from $1.50 and up? The pair in the illustration is decorated in carved Chinese dragons, with coiling tails. Others are smooth blocks of soapstone, surmounted by Chinese Foo Dogs. The pair photographed is $7.50. They may be ordered from The Small Home Shopper, express collect.

FASHIONS of the table are steadfastly returning to sterling silver—and here is a group typifying some of the reasons why. There is an interesting modern feeling in the design of the candlesticks, with their fluted, flaring standards and cups formed by silver discs, placed pyramid-wise and inverted. They are priced $5 a pair. The sugar and creamer, with their horizontally shaped bowls and scroll-like handles, are $5 the set. And in the center is a graceful, long-stemmed compote, of distinguished lines. The price of the compote is $5. The grouping here suggests the modern tendency away from "sets", and toward combinations of designs similar in feeling. The Small Home Shopper will order for you, postage collect.

LITTLE fir trees in serried ranks march over the cream ground of this jolly print. The trees are in bright shades of yellow, red, and blue, gay tin-soldier colors. One of a series of effective and inexpensive prints imported from England, it is sun-fast and tub-fast, and therefore an excellent choice for sunny rooms, the year round, and for summer draperies and slip-covers. The fabric is a smoothly woven percale. The Fir Tree Print is $1.25 a yard. It may be ordered from The Small Home Shopper, express or postage collect.





"THE OLD MAPLE SUGAR PLACE"

MAPLE SUGAR

Try HILDEX MAPLES and taste the difference! Pure unadulterated sugar-syrup-spread-candy.

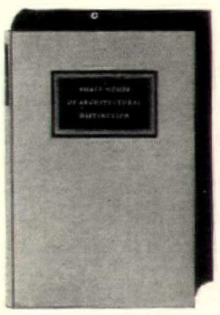
Special Sampler Assortment

1 quart syrup 1 jar spread
1 pound candy

$3.50 (*$4.00 west of Miss. River*)

Send no money—just pay the postman.
Money back guarantee. Price List on Request.

HILDEX FARM
SUGAR HILL, N.H.
ROUTE 10



256 House Designs in one book

Small Homes of Architectural Distinction
Edited by Robert T. Jones, A. I. A.

The best plans created by Bureau architects. Originated in all parts of the country. Show all styles, and sizes up to six principal rooms. Each design illustrated by photographs or perspective drawings, and floor plans. Postpaid $5.00

THE ARCHITECTS' SMALL HOUSE SERVICE BUREAU
1200 Second Ave. So., Minneapolis, Minn.

PORTABLE HUMIDIFIER!

Convenient, economical, the new Lewis Portable Electric Humidifier solves the dry air problem simply and effectively.

All Electric—Automatic

Simply fill with water and plug in cord. Order direct from Lewis Air Conditioners, Inc., 847 Second Avenue So., Minneapolis, Minn.

Price $16.50 Postpaid

FOR • HOME • OR • OFFICE

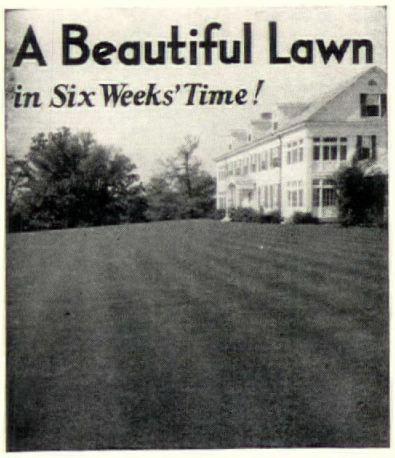
Ginger-Jar Lamp

... with banded parchment shade made in our own workrooms . . . .

COMPLETE WITH SHADE $12.50

WM. A. FRENCH & CO.

Decorators • of • Interiors
MINNEAPOLIS



SOD in six weeks! A rich, velvety stretch of lawn that chokes out weeds before they can grow! A deep, thick, uniform turf that's everlasting. That's what you get with

Scott's Creeping Bent

recognized as the ideal grass for golf putting greens—is now producing **Super-Lawns.** Instead of sowing seed, you plant stolons (chopped grass). In a few weeks you have a luxuriant lawn like the deep pile of a Turkish carpet. **Makes your home a beauty spot.** With proper care no replanting is ever necessary. Grows readily anywhere except in the extreme South.

A Hanover N. H. Customer writes: "*All you wrote me about your Creeping Bent has proven true. I have the finest lawn in this vicinity and is admired by everyone.*"

From Lansing Michigan: "*We had an excellent turf within six weeks from the time we planted your Creeping Bent. It is remarkable how fast this lawn developed.*"

From Huron, S. D.: "*We have the most beautiful lawn in the city. People from all around drive here to see it.*"

FREE BOOKLET A valuable treatise on how you can have a beautiful lawn—tells how to make a new lawn and how to replant an old one. This new booklet "Bent Lawns" is free to you. Write for copy.

O. M. Scott & Sons Co.
143 Main Street **Marysville, Ohio**

Bargains: Trees Plants

Best Quality - Finest Varieties

25c 50c $1.00 PREPAID

25 **Gladioli,** bloom'g size mix. colors 25c
6 **Rose of Sharon,** assorted colors 25c
3 **Purple Japan Barberry** 25c
2 **Snowball Hydrangea,** 2 yr. old 25c
2 **Dwarf Red Spirea** 25c
2 **Spirea Van Houttei,** 2 yr. old 25c
5 **Oriental Poppies,** Scarlet..... 50c
3 **New Chinese Elms,** 2 to 3 ft.. 50c
3 **Climbing Roses,** 3 colors..... 50c
4 **French Lilacs,** 4 colors.....$1.00
1 **Colorado Blue Spruce,** 4 yr... 1.00
1 **Chinese Magnolia,** 12 in.... 1.00
Or all the above Bargains for $5.00

Satisfaction guaranteed. Order today. Will ship when wanted. **We pay postage. Big FREE Catalog** shows hundreds of bargains in trees, shrubs, plants, evergreens, vines, roses, hedges, etc. Many new varieties. Write for it today.

SPRING HILL NURSERIES
Tippecanoe City, Ohio
DEPARTMENT 12

Modern
CLOSET DESIGNS

If you are remodeling, planning, building or just making improvements in your present home you will welcome these suggestions,

● "COMPACT CLOSET DESIGNS" ●

Illustrated folder mailed on request, including specification sheet and explanation of a remarkable and reasonable designing service available to meet your individual requirements. Address all inquiries to

ELIZABETH WOOD
"Compact Closet Designs"
Box 42 Beaver Dam, Wis.

GREEN GARLANDS FOR WINTER

[*Continued from page 17*]

A single spruce in your lawn gives accent. Its form and color will give that accent especially in winter. But when you begin to group the cone type of evergreen to get a blob of mass instead of a single specimen, then give some attention to mixing species, and to throwing them into groups instead of making them stand apart as prim soldiers always on parade.

The spruces and firs have their special forms; always graceful, always rather prim. But the larger pines are rowdies. One of my earliest associations with evergreens was with a row of Scotch pines growing along the carriage drive in our old Iowa home. They were old enough to have big, rough, pitchy boles and thick plated bark. They made great trees for climbing, especially so because they were forbidden. A really industrious small boy could ruin a whole suit and dirty his hands for a week on the pitch blisters on limb and trunk. But aside from these qualifications, those pines, every one of them, had character. They struck out for themselves. Their heads took on individual shapes. They leaned, as they took the notion to lean, one way or another. Some of them were well cloaked to the ground with frondy branches. One or two of them had a brush at the top not unlike the fresh-sheared tail of a Brobdignagian French poodle.

I have never seen it done, but I should think that a Scotch pine planted in a shrub border and allowed to run up above it, until the tossle-topped bunch of new branches at the tip was held far above the mass of the shrub border, would be most striking in any garden, large or small. There is something particularly appealing in the outline of a gaunt old Royal Palm on a Gulf Coast view, when that old tree is seen against darkening skies. But that picture is no more appealing in its way than the feathery head of a veteran Scotch pine viewed against the leadish cloud bank of a dull January evening. The green head of such an old pine lifting above the twinkle of a light in a window brings memories flooding—home memories. Winter, and a green tree, up there facing it, or bowing and bending as it braces its body against blizzard thrusts—! Give me an old pine against a winter's sunset, at that moment when the sun is drowned in a cloud-muffled horizon, and I'll find strength and inspiration from that bit of winter landscape. After all, much of our joy from any landscape comes from the mental associations we build up from the scene we behold.

The white pines do this trick too, in a slightly different way. Their needles are finer, they are fluffier, not so rugged, and yet they give the sense of sturdiness and present the touch of fine-leafed green.

But these larger trees are too big for the small home, except one or two specimens, one in the shrub border, one in the open as a specimen, or a tight little mass of three to five bunched so they will flank the house. In cities the land is dear—too dear. It gives us little chance to stretch our arms and plant pines. But the home owner in suburb or small town can have a grand time with these larger evergreens.

On the pocket edition country estates no larger than a city lot we must build pocket edition gardens. There are smaller trees that will give winter green and at the same time be in scale with the scheme of the grounds. The first is the mountain pine. It needs space, for its form is that of a billowy, sprawling shrub. The other extreme of form is the strict cone of the western red cedar that I mentioned as a possible candidate for hedging. It can be trimmed a bit to shape it, and then it becomes a column of green. These are useful as specimens or they serve well as green points in the shrub border.

There is another class of resinous evergreens that should be mentioned particularly. The whole group of smaller junipers such as the Greek, the Irish, their close relatives, and their variations give small spiky forms for base plantings and mixed beds of dwarf types of evergreens. Of an entirely different style are the plumy junipers of dwarf habit: the common ground juniper, the Savin's, the Waukeegan, and the creeping juniper. These are your lower elements in weaving greenery into the winter garden. Each has distinctive form. Any of them will give a certain effect when used as specimens. Or they can be massed. Here again the fact that these trees and the shrubby forms are on a smaller scale than the spruce, fir or pine trees, gives the gardener who must work in smaller scale an opportunity to form landscapes in semi-miniature. The conical arborvitae or junipers are the accent materials. Combining them in groups and giving some thought when this is done to texture and color contrasts, offers the method by which much of the form, balance, composition of a larger landscape can be presented by these materials. It will be not so roomy as a larger planting with pines and spruces but it will have the effect in reduced magnitude.

Remember the thing you are striving to do is to get well-placed green accent in your winter landscape. Or you are using evergreens for year-around screens. You have the whole range from the dwarf arborvitaes and the lower-growing types of junipers to the white, Austrian, Scotch and yellow pines.

You don't have to be content with an utterly drab garden and home grounds in winter; indeed not. Plant some evergreens for winter greenery.

Sanitas Prices Reduced for Spring Decorating

DECORATORS are selling Sanitas at prices twenty percent lower than last year. This makes Sanitas a better investment than ever.

A complete new line of attractive styles is being offered. Plain tints and decorative designs for every room in the house.

Sanitas is the original, washable cloth wall covering. Dirt stains and fingermarks can be cleaned off with a sponge and warm water. Clean Sanitas just like woodwork and it will retain its original colorful charm for years.

See the wide range of styles in the Sanitas Sample Book, at your decorators.

Samples and Booklet On Request

The Standard Textile Products Co.
320 Broadway Dept. 39 New York

SANITAS CLOTH WALL COVERING

Anderson McCully's new book

American Alpines in the Garden

A key to sure success with the beautiful plants native to the Pacific coast. With it you can easily select many different kinds to beautify your garden.
Each one of 535 plants is described so that you can tell quickly if it is suited to your conditions. Full details of size, growing habit, foliage, preferred soil and exposure, and the size, color and number of blooms.
Explicit directions for making a rock garden, preparing a moraine, using water features, growing from seed, purchasing, and transplanting. A leading authority calls these "decidedly the best I have ever read."

19 photographs; 262 pages
$2.50 postpaid from

The Architects' Small House Service Bureau
1200 Second Avenue South - - Minneapolis, Minn

• • • THE • SMALL • HOME • GARDENER • • •

FIRST AID IN GARDENING

SMART gardeners everywhere recognize the Gardeners' Chronicle as an authority. Its columns contain practical information, useful to every home owner who gardens. A special department renders first aid to perplexed tillers of the soil,--answering questions, solving knotty problems, expertly and promptly. This service alone is worth the subscription price of $2.00 per year.

Single Copy 25c

GARDENERS' CHRONICLE
522-V Fifth Ave. New York, N. Y.

OLDS' Seeds

Known for Reliability

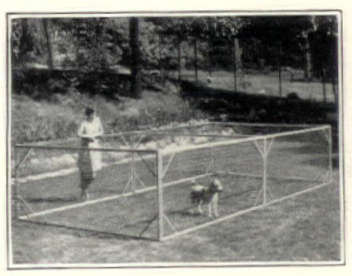
Our constant aim is to offer *the very best seeds obtainable*, the highest in purity and germination and the ones that *bring the most satisfactory results*. Our reputation rests on this.

Olds' 45th Annual Catalog Tells the Truth About Seeds

It contains 96 pages of accurate descriptions with correct illustrations of the best new and standard varieties of **Field, Vegetable,** and **Flower Seeds,** including *Bulbs, Plants,* and *Shrubs.*

Send postal for a copy including Complimentary Trial Packet Flower Seeds.

L. L. OLDS SEED COMPANY
Drawer 26 Madison, Wis.



Kanine Korral

A practical method of keeping small dogs safe and out of trouble. 4 panels form an enclosure 8 feet square—one panel swings as a gate and has a strong latch that holds it closed. The Kanine Korral is rigid, durable and sanitary. Priced at $20.00 and up, according to size. Can also be used as a play yard for baby. Send for free catalogue.

CROWN IRON WORKS CO.
1303 Tyler St. N. E. Minneapolis, Minn.
809-W Graybar Bldg. New York City

Do You Grow Roses?

Here is the latest practical information

HOW TO GROW ROSES

By Pyle, McFarland and Stevens

138 ILLUSTRATIONS 45 IN FULL COLOR $2.

ARCHITECTS' SMALL HOUSE SERVICE BUREAU
1200 Second Avenue So., Minneapolis, Minn.

THERE is no flower so springy as the paper white narcissus. About the last week in January, I always start two or three bowls of these bulbs. The bowl shouldn't be too shallow. About two and a half inches deep and five or six inches in circumference is the best size. Into each of these bowls, I place three narcissus bulbs, packing them with small stones or shells. On these I keep water and see to it that the water completely covers the stones at all times.

Here's the way I take care of my narcissus bulbs in order to have them bloom 'round Easter time. It takes about fourteen days—after being set into the stones and water—for the bulbs to sprout. I put them in a cool and dark place for this length of time. When the sprouts are about an inch and a half high, I gradually bring them from their dark nursery into sunlight and warmth. It's best to do this gradually. Within about four weeks from this time, I have large strong flowers. Remember, it takes about two weeks for sprouting and four weeks for developing into blooming plants.

Now, here's something very few people have tried and the results are most interesting. Get an Avocado (alligator pear). After cutting it open you will notice a large, chestnut looking seed. This is somewhat flat on one end. Satisfy your curiosity by placing the Avocado seed, flat side down, into a low bowl of water. The water must be deep enough, however, to almost cover the seed. Place this in a sunny window. After three or four weeks time you will notice the seed is splitting in half and spreading open. In another two weeks you will see a small fern-like shoot growing out of the very depths of the seed crevice. This will continue to grow. I left mine in the bowl of water for two months time after the sprout appeared. It was then about six inches high so I transplanted the seed into a pot of dirt. In about a year's time the Avocado seed had produced a small tree about the size of a small rubber plant. Avocados cost but little. You can get them from your delicatessen shop. Buy a ripe one. You will have a lot of fun watching the seed crack open to send up its springy green shoot. Besides, it's somewhat of a "new wrinkle" in indoor wintertime seed planting, and is a happy relief from the customary lemon and grapefruit seeds that have been so popular for planting in low bowls for table use.—D. E. S.

What Perennial completely disappears in the Summer...?

YES—and it comes up again, fresh and green, just as soon as the weather gets cool again! You will find a description of the habits of this unique, but widely known perennial on page 106 of Dreer's 1932 Garden Book. And there are hundreds of equally interesting facts about the habits of flowers in this complete and authoritative reference work.

There is no need to depend on the superficial information contained in seed catalogs, for a copy of the 1932 Garden Book will be sent free on request to those interested in vegetable and flower seeds, roses, perennial plants, etc.

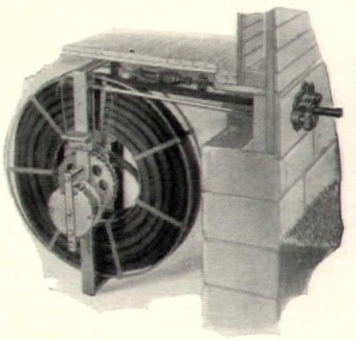
HENRY A. DREER
Dept. N-3
1306 Spring Garden St.,
Philadelphia, Pa.

FREE ROSE BOOK

36TH EDITION, "ROSES OF NEW CASTLE," printed in exquisite colors, tells how to grow these roses, and many other flowers. Gold mine of information. Beginners ought not be without this book. *Low prices.* Write for copy. It's FREE

HELLER BROS. CO.
Box 224 New Castle, Ind.

Automatic



The little giant automatic reel is installed in basement, connected to water supply. Easy to pull out to desired length. To rewind, simply turn the key, and the hose *automatically* returns to the reel. Outside, all you can see is a neat metal plate. Write for free booklet. LITTLE GIANT MFG. CO., 1403 Third Ave. So., Minneapolis, Minn.

KUNDERD'S BEAUTIFUL NEW GLADIOLUS CATALOG FREE

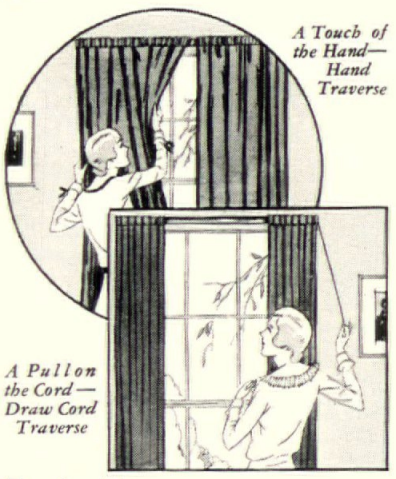
Plant the finest Gladioli in the world—the cost is no greater. There is a big surprise in Kunderd's 1932 Catalog—it contains 600 varieties that have never been equalled for beauty and type. New Collections are offered and startling **LOW PRICES** announced. Mr. Kunderd harvested, this year, his finest and most beautiful bulb crop. His **FREE BOOK** makes it possible to grow healthy bulbs perfectly free from all disease and insect pests. Send for this **FREE** book of 100 pages.

A. E. KUNDERD, 381 Lincoln Way West, Goshen, Ind.
Please send me the FREE 1932 Kunderd Gladiolus Book.

Name.....

St. or R. F. D......

City.....*State*.....



Why deny your Home the Beauty of Draw Curtains?

...now that you can have practical Draw Cord Rods

Kirsch has eliminated the last obstacle in the way of beautifying your windows. At the new popular prices any woman can have draw curtains and draw draperies with all the good things that go with them—

Comfort and *health*—through controlled light and ventilation! *Beauty* through the lovely draping effects it makes possible! *Convenience* because curtains and draperies are opened or closed at a touch of the hand or draw cord.

Kirsch

TRAVERSE DRAPERY HARDWARE

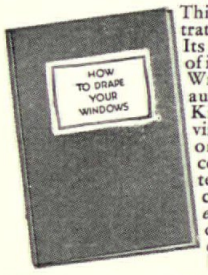
Everything connected with Kirsch Traverse Drapery Hardware—cords, pulleys, slides, etc.—is hidden within the rod. You open or close curtains or draperies—all at a touch. No sagging cords—nothing to get out of order. Curtains and draperies overlap at the middle—when closed—to insure absolute privacy.

Kirsch Traverse Drapery Hardware comes in extension and cut-to-measure styles. Cut-to-Measure Traverse Drapery Hardware is made to the exact measurement of each window for a permanent installation.

Kirsch Extension Traverse Drapery Hardware Sets are popularly priced, and come to you fully assembled and ready to put up. All you have to do is hang the draw curtains and draw draperies. Available in sizes to fit windows from 20 to 86 inches—in single, double and triple styles.

Also included in the complete Kirsch line are "Gold Seal" Kirsch Extension Rods, Atavio (ornamental) Sets, Wood Pole Sets, Wood Cornices, and the latest Kirsch innovation—Cornice Pole with Extension Traverse, each and all insuring artistic window treatments.

Get Your Copy of This Remarkable Book



This is a beautifully illustrated $1.00 value Book. Its 80 pages are brimful of information and help. Written by the leading authority, Mr. C. W. Kirsch, and answers virtually every question on window draping, colors, styles of materials, etc. To get your copy of this *limited edition*, send 25c today to cover the actual cost of placing the book in your hands.

KIRSCH COMPANY
625 Prospect Ave., Sturgis, Mich., U. S. A.

You may send me the 80-page book by Kirsch, "How to Drape Your Windows." 25c is enclosed.

*Name*_____

*Address*_____

*City*_____ *State*_____

SHOPPING FOR FABRICS - - *Part II, Cotton*

[*Continued from page 7*]

sateen is possible for even over-curtains, especially in infants' or girls' rooms, since it resembles the attractive texture and color of silks, but is not as expensive. It often drapes a simple dressing table, makes bureau mats with contrasting bands of other sateen, and chair pads and loose cushions for reed furniture. The fact that sateen has been adopted into the drapery family from the dressmaking should give it a standing, and does with those who really know the material.

Velour is a fifty inch, *thick*, long-napped or cut-pile material of cotton, generally in a good color line. The better mercerized qualities have a silky look and are more durable, but the cheaper may be adulterated with jute, ramie or silky China grass, a nettle. Its characteristic use is for double-faced portieres and for upholstery purposes. As davenport coverlets it finds another use. However, in the small and simple home, formal over-curtains and upholstery of velour, though it wears well, are too stuffy and not in keeping.

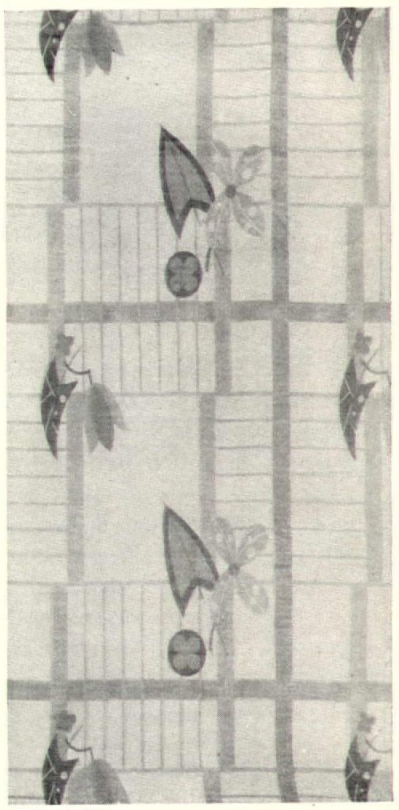
TRANSPARENT CURTAININGS

Ecru or cream marquisettes, white nets, and bobbinets no longer hold first place as transparent curtainings as formerly, though they are still used, especially the French marquisettes of finer quality. Space prevents discussing them. With the exception of the latter and bobbinets, round-meshed nets, they may be said, however, to be practically off the market.

Grenadine, however, so often confused, when plain, with marquisette or voile, is now deservedly being more appreciated than it was, say ten years ago. It is a very sheer, dainty material in ivory or white either plain or with small or large dots in white, black, or color for glass curtains. The white-dotted is suggestive of dotted swiss and has the same uses but is a richer, more serviceable material. Enquiry should be made with regard to grenadine and comparison made with swiss before buying the latter.

Muslin takes its name from Mossoul, Asia, the city where it was originally made, and where the most beautiful muslins still are made. It is also domestic. Generally cross-barred in various interesting ways but dotted too, and in thirty-six or forty inch widths, it makes simple, fairly practical bedroom, bathroom or kitchen curtains. It may, however, become gray in washing.

Swiss is really a thirty-six inch sheer, transparent, crisp muslin with an embroidered dot, though we always call it swiss or dotted swiss. It takes its name from Switzerland where the Swiss first made it and still make a specialty of it. It is also domestic. In addition to the uses of muslin, swiss is for cottage or early American living or dining room curtains, and for bedspreads and draped dressing tables if used over a heavier colored material. Swiss now appears with various colored dots and embroidery. It is finer and a better purchase than muslin. Swiss, as well as all dotted materials, should be held up to the light before buying as some tints lose color against the light.



Thibaut, Inc.

PRINTED VOILE

(Swiss) organdie, forty-five inches wide, washable, sometimes sunfast and with permanent finish, comes in an alluring color line. The better organdies have a crisp feel with an open mesh. They make frilly, dainty curtains or draped dressing tables for a girl's room if used over sateen. Often they are useable for bathrooms, if permanently finished, and in darker shades in young women's bedrooms. Organdie, grenadine, and point d'esprit, the last to be discussed, are all a better purchase than dotted swiss.

Point d'esprit, a French name for a tiny, seventy-two-inch dotted net in white or ivory, is a worthy material for all rooms in an early American house or English cottage and bedrooms of no period. Curtains of it come ready-made, though it is possible to buy yardage, especially of finer quality. Once to be had only in white or ivory, they have staged a come-back by appearing now in fascinating fast tints of fifty-four inch width for bedroom use.

More charming than marquisettes and more popular now are voiles in various qualities and prices. In ecru tints they are good in the simple, cottage living room. Now in colors, which are sunfast and tubfast, they are particularly choice for bedrooms. Even newer is the printing of voiles.

IDEAS THAT SELL A HOUSE

[*Continued from page 21*]

demand a bathroom of some sort in connection with every bedroom. With more bathrooms being installed more business will be done and prices will become lower so the builder can supply them."

Mrs. Pipp looked pleased as they viewed the bathroom in attractive tiles. She noted that there were plenty of towel bars securely anchored, and although there was a furnace register in the room there were also outlets for both gas and electricity.

"I suppose the gas outlet might have been left out," said the salesman as he saw her gazing at it. "One can't tell, however, when gas might be needed on this floor. Certainly the double electric outlet is a welcome idea. Notice that solid bar which a bather may grasp to help himself rise from the tub. Also, that the soap dishes and toilet paper container are set into the walls. Little touches, costing very little money, but they make the room ultra modern. Note, too, that there is plenty of cabinet space in this room, something which is often skimped in many bathrooms. There's a drawer below, too, in which a vibrator, electrical hair dryer and other utensils may be stored. That cabinet, there, is for an auxiliary linen supply needed for this room alone. That little indenture in the wall at floor level is for a bathroom scale, should you care to have one. That's a noiseless valve toilet, without a tank. Cost a little more but worth it. The several hundred dollars spent on refinements in this home lend a value of much more in convenience, looks and liveability."

Downstairs again, the salesman carefully piloted them to the stairway leading to the basement. He believed in keeping in reserve the pleasure of showing the ground floor where most of the wakeful hours are spent.

"Now, isn't that fine," exclaimed Mr. Pipp, as he noted a small workbench which the thoughtful builder had rigged up at a cost of only some left-over lumber, and a little labor, under a large cellar window. "I've always wanted a place to tinker and I've several friends who have built themselves workbenches but I never saw a contractor who was thoughtful enough to furnish one. Bet it didn't cost five dollars but I'd give—"

Ascending, the kitchen was next inspected. Here Mrs. Pipp was in her glory.

"Well, for goodness sake," she exclaimed, "here is a house with a stove placed in the right place. They usually put it near a door where somebody bumps into you every time it is opened. Well-lighted from the window, too, and there's a nice shaded light over it for night work. What's that?"

"That is a little ventilated closet in which to dry out your tea towels," explained the salesman. "Heretofore you strung them on a towel bar or hung them on a hook. They don't add to the appearance of a kitchen and this builder put in a separate closet in which to hang and dry them."

"He put a nice row of windows over that sink that's set at the right height, too," said Mrs. Pipp. "Over at our apartment I look into a blank wall when I wash dishes in a sink that's too low. To my mind there's nothing like lots of light in a kitchen and particularly a window looking out over a sink."

The salesman pointed out the sanitary features of the kitchen, the fact that it was tiled to eye level, with washable sanitas above. Heavy linoleum, toned to the decorative scheme, covered the floor.

Mr. Pipp was fidgeting with a small door in the wall near the kitchen door. Finally he got it open. It revealed a small aperture a few inches wide and ten or twelve inches high.

"What's it for?" he demanded.

"That's where the driver leaves your milk in the morning," he smiled. "He just opens the outside door, slips the bottle in and departs. When you want your milk you slip the spring lock and there you are.

The bright cheery breakfast room and the dining room were next looked over. In the latter two large mirrors flanked a space evidently planned for a buffet. Opening one mirror door he exhibited a deep set cabinet for surplus glassware or china. The attractive view from the dining room windows was favorably commented on by both Mr. and Mrs. Pipp, who explained that their apartment dining room window revealed a perfectly lovely view of another dining room window in an adjoining flat building.

Finally the salesman led his clients into the large living room, which had been occasionally glimpsed as they had passed by it. A large rug and some easy chairs had been installed so Lee suggested that they sit down and rest.

The salesman then dilated on some of the things which a house buyer should watch when inspecting property.

"One of the real essentials of a good home is attractive woodwork," he said, as he invited Mrs. Pipp to feel the smooth finish of a door jamb at her elbow. "The difference between good and poor workmanship is almost instantly apparent. Notice the quality of the wood used, the manner in which it has been finished, the way corners are joined and the manner in which nail holes and imperfections have been hidden.

"Then look at the floors, to examine the quality of flooring, the way in which it has been laid and whether nail holes and imperfections appear. Then note the care with which it has been scraped and the quality of materials used in its final finish.

"Observe the manner in which the architect and builder have tried to make the living room interesting from a planning standpoint and liveable from a use viewpoint. Are there plenty of electrical double plug outlets well-placed? Have radio outlet facilities been supplied? Are the windows properly screened and weatherstripped? Is the view from the main front window pleasing and one which cannot be cut off or affected by future building operations? Is the house in keeping, as to price, design and construction with other homes in the immediate neighborhood or is the lot overbuilt or underbuilt?"

Lee went on to say that the live, aggressive home builder was today seeking to install, whenever financially possible, every new device or idea that inventive genius can conceive. By the same token the modern house buyer is attracted to, and demands, every new device which the market affords, consistent with the price placed on each individual property.

"How do you get into that fireplace?" suddenly inquired Mr. Pipp.

Lee walked over, turned a little lever and the face of the screen split into two heavy doors, which opened with ease. Swung wide, they exposed the entire fireplace to view. When shut the doors protect from dangerous sparks, though the screen permits the cheery flames to send their light and heat throughout the room.

BUILT-IN LIGHTING

[*Continued from page 14*]

the ceiling is composed of small glass panels, frosted and slightly tinted, to add warmth and charm to the room. The lights are hidden in a trough around the large glass expanse, they are on two separate switches, allowing just a small amount of light or a large amount as is desired. Special reflectors have been placed directly above the center panels and are on another switch, so that the lighting may be obtained just upon the table below. Such a large light source is not necessary for the average home, as two of these effects may be obtained by the use of smaller glass panels, perhaps of about twenty-four by thirty-six inches in size, depending most assuredly upon the size and use of the room. With glass shelves and small bulbs at the top of the china closets, the beauty of the chinaware and design of the cabinets are both apparent; this light also acts as a safeguard against breakage of china when taking or placing it on the shelves.

General illumination of a bedroom may come from recessed lights in the corners of the room. Glass triangles with deep etched designs upon them may be used to cover the light source. Another method of lighting a room from the corners may be used so that cutting into the ceiling is not necessary; the sockets may be attached to the ceiling in the corners, covered by glass in a hinged frame the shape of an equilateral triangle, having one side attached to the ceiling and the apex screwed into the intersection of the walls below the light source. No matter how hard reading in bed is on our eyes, we still continue to do it, so the best thing we can do is to make the lighting for reading as good as possible. This may be done, by use of flush type illuminated panels at either side of the bed, providing that the bed is located in a niche.

The bathroom requires the best of lighting to allow *actual* appearance of facial features to be seen for shaving and applying of make-up. Therefore the mirrors should be very well lighted as the one in the illustration. Flush panels of light have been placed on either side of the mirror and the built-in dressing cabinet also may be provided with lighted panels on both sides to give good lighting for either a permanent or portable mirror.

A woman's workshop is the kitchen, and this room can be made just as inviting as any others in the home. The sink, range, and work table are spaces where usually the center ceiling light does not help because of shadows cast upon one's work. The illustration shows what may be done by having panels built in above these spaces, giving one light at these locations.

Amusement rooms located as most of them are today, in the basement, usually have very small windows, which at their best, do not give much light even in the day time. If the panes of the windows are of an opaque glass and bulbs wired behind the stiles, then lighting may be obtained in this way. Panels may also be placed up in the ceiling to give a good soft light in the room.

All built-in lighting is not perfect, and will not be, unless it is carefully studied and properly adapted to its use and location. It does, however, give every home owner, builder, decorator, and architect, the opportunity to make a home more individual, practical, and beautiful. This type of lighting is the means of furnishing the home with more charm, restfulness, and more perfect co-ordination of decoration and architecture, and because of these possibilities it is most probably the lighting of the future.

Unmistakable
RICHNESS *and*
CHARACTER

WALL-TEX
fabric
WALL COVERINGS

BACKGROUNDS of Wall-Tex create an atmosphere of quality, a feeling of richness that makes every room more lovely and impressive. Here are soft, pastel colorings—distinctive patterns of character on a *coated fabric* foundation—beauty and utility in that perfect balance which every home owner has hoped to find.

Here is *new richness*—in a *durable* wall covering. No need to worry about dust streaks or grease spots. Simply wipe them off your Wall-Tex walls with a damp cloth. Or wash Wall-Tex with mild soap and water—without the slighest harm.

Here, too, is a wall covering that resists scuffing—and the fabric protects against ugly plaster cracks. After years of service Wall-Tex still possesses its original beauty. If ever you wish to redecorate your Wall-Tex walls, this fabric covering can be painted with perfect results.

Ask your decorator or dealer to show you beautiful new patterns of Wall-Tex fabric coverings—or mail the coupon for newest samples and free booklet on interior decoration.

COLUMBUS COATED
FABRICS CORPORATION
Dept. V-2, Columbus, Ohio

Send samples of newest Wall-Tex patterns and free, illustrated booklet containing color chart and many suggestions on interior decoration by Virginia Hamill.

Name.....

Street.....

City and State.....

5 *reasons why* BRASS PIPE *saves you money*

1—*It outlasts rustable pipes several times.*

2—*It eliminates repair bills due to rust.*

3—*It cannot rust-choke, to discolor the water and retard the flow.*

4—*It cannot rust through, to leak and damage interiors.*

5—*It resists splitting from freezing much better than rustable pipe.*

THE cost of Anaconda Brass Pipe for the average 8-room house is only about $60 more than pipe that merely "resists" rust for a limited time.

Anaconda Brass Pipe is trade-marked every foot. This identification by the largest and most experienced manufacturer of Copper, Brass and Bronze, assures dependable quality.

Let us send you the booklet, "Copper, Brass and Bronze in the Home." Address Dept. D-1, The American Brass Company, Waterbury, Connecticut.

ANACONDA
from mine to consumer

ANACONDA BRASS PIPE

FURNISHING ON A BUDGET

[*Continued from page 20*]

could use only three panels, we chose a water-lily and cat-tail paper. The predominating colors are green, ivory and peach so that the room took on a lovely summery feeling with charming vistas. These panels are waterproof, forty inches wide by sixty inches high and cost $1.50 each. Since we used only three, the cost of this attractive wall finish took only $4.50 from our budget.

No bathroom is complete today without a vanity or toilet table of some kind. Even the least pretentious little room may fittingly hold one as they come in all sizes and at all prices. Some that are a happy choice for a medium-sized bathroom come in enamel finish with tops that are a kind of celluloid de luxe—a thick marbleized, mother of pearl effect, most attractive and durable.

Our room was so small that a photograph of it complete was difficult to obtain so only the top of our vanity can be seen in the lower left hand corner. This vanity has its top of the marbleized celluloid in a green that seems to hold silvery lights so that, although the rest of the table is also green, they seem of different shades. The top opens up like a lid, disclosing on its inner side a mirror with compartments in the table for jars, bottles and other toiletries. A comfortable low green celluloid-topped stool comes with it, the whole costing $13.95 complete. A smaller vanity with a rigid top cost $8.45, also with a stool, and for this table there are bottles in sets of three, one large and two small, really lovely in color, at only 94 cents, to hold bath salts, etc. We felt, however, that for our small room, which had no other closet than the small wall medicine cabinet, it made for a neater appearance if we kept our bottles and cold cream jars out of sight, and so we selected the table with compartment hidden beneath the lid even though it cost a little more.

A bathroom without a scale in this day of diets would not be complete, so a reliable scale was found that weighs up to 300 pounds. This matched the tub in color, being a pale green, and cost $8.75. Two glasses of black composition (unbreakable) were purchased at fifty cents each.

And now we come to our towels. As shown, a very high grade of heavy toweling was used for the ensemble of large bath towel, smaller one for the face, bath mat, and face cloth. These in cream and peach, place the final touch in our softly colorful room. The large towel is priced at $1.25, the smaller one at 50 cents, the wash cloth at 20 cents, and the mat at $2.50. Today there are most attractive sets to be had at unusually low prices so that one may find a very well-known make of three large towels for one dollar, with a smaller size at six for a dollar, of heavy, firm durable toweling and in dainty colorings. In figuring the cost of our bathroom, we shall not include the linens as this is a matter for each homemaker to decide for herself.

For the glass curtains, a heavy cream net was used, two yards at 39 cents a yard being sufficient. For the over-curtains we used a plain glazed chintz, pale green in tone, at 69 cents a yard. The curtains were hung straight to a point just below the sill, so three yards were sufficient for them and for the narrow scalloped valance that hid all the fixtures. The cost of the curtaining, therefore, came to $2.85. Furnishing this little room did not take very much from our budget as the following list will show, and yet it is an attractive room both in color and in the excellence of the articles chosen for it.

DINING PULLMANS

[*Continued from page 9*]

the breakfast nook is at the rear of the house, usually in a space resultant from the service entrance zone. This is just an easy way out for the designer and does not help the housewife in her desire for a more beautiful and modernly expressed daily living. It requires a lot of study and considerable ingenuity and experience on the part of the architect to arrange a good kitchen with the informal dining space near the door to the regular dining room. There is also a scientific reason for this arrangement. The food manufacture should always follow the same general direction or flow of processes. To serve some meals in one direction and the informal ones in the opposite direction is confusion to start with.

This planning calls for intelligent co-operation on the part of the housewife, for she is very likely to give special importance to the part of the kitchen work that most appeals to her, and then place this in the best location letting other things find their places. But kitchen things should be otherwise ordered. They must be based on their mechanical and time-order relations in the complete operation from unpacking the market basket to putting away the last dish and hanging up the dish towel.

Put the correct location of the "breakfast" nook first — and then arrange your kitchen in orderly fashion.

There is another amusing condition arising in the larger houses when the breakfast nook becomes a "breakfast room." If there is a servant in the family so that one or two meals are regularly served in this room, the arrangement is logical, convenient, and an agreeable setting where breakfasts are had at various hours and the men are not at home for lunch.

But where the ambitions, social and decorative, of the servantless housewife have a little gotten the better of her, we find that a door and the few added steps required, even in the very best planning of a *separate room*, simply bring us back to the old dining room problem of making extra labor. In no time we find, madam has retreated from the small separate breakfast room to the best table space available in the kitchen for the incidental meals, and she now has two dining rooms instead of one to keep clean. Neither of them really work naturally into her weekly processes. In this arrangement the breakfast room becomes the regular place for dinner — the guests who come feel more comfortable in the room, however small, which is obviously the regular family eating place. And so the dining room and its choosily-selected furniture stands unused around the year, and a vivid illustration of the fact that the kind of thinking which left the old "parlor" a dead plug in the home life of thirty years ago, is still with us and ready to take the real joy out of life as soon as the sense of merely *having* a thing instead of *using* it takes possession of us.

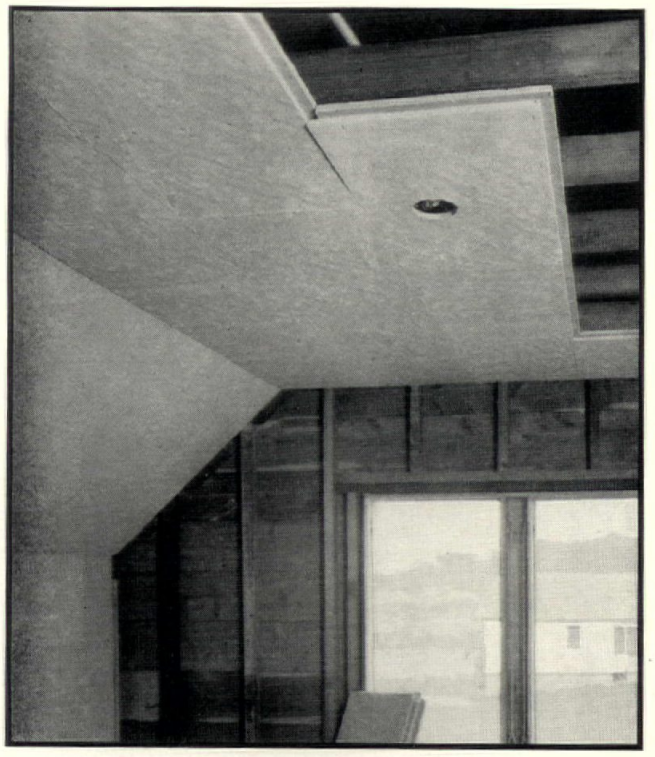
O! lady house planner — beware of honorific waste. A particular kind of a room will never prove your social status. Your house will show clearly enough to all just what and where you are. Your only joy and usefulness to the world and your neighbor will come from being what you are as hard as you can, as beautifully as you can — morning, night and noon. The unused room "looks it," and what you omit to do in one room tells more about you than what you actually do in another one.

One more point in the plan adjustment of this modern dining utility for those of you in 1932 who will not build but may improve your homes.

First — if you have a breakfast nook you can readjust its parts to make its practicalities and sentiment include whatever of my recommendations appeal to you. This will relieve unemployment for carpenters, painters (maybe, unless you paint it yourself), and electricians.

Second — if some place around your kitchen you can find a six-foot wall space or a three-foot window with eighteen inches on either side you can build a sort of a square bay window on the outside of the house that will just exactly contain a breakfast place equipment such as we show in the design.

In all these breakfast pullmans it is very desirable to lower the ceiling to either an octagon — flat-vaulted — arched, pointed, or bowed, because in this way the orderly shape of the kitchen at the ceiling is not disturbed, eliminating so many restless jogs. More important, it gives this dining place an intimate formality and cunning dignity. The breakfast nook is a nook in fact and no longer something just put in the corner of the room. It begins to have an existence of its own, takes an honorable place with all the other parts of the house.



Insulite is used here for insulation. This material is rigid and acts as a plaster base for the finishing of the ceiling and walls.

INSULATING THE OLD HOME

[*Continued from page 19*]

a room usually is on the windward side, and has excessive infiltration. The first thing to do is to apply weatherstripping to the windows; of this, more later. The next move is to apply insulation locally, treating just the walls and ceiling of this particular room or rooms. In nearly every case the infiltration through the walls can be reduced to such a point that it is not an important factor in preventing the room from being heated, and the heat loss through the walls likewise is greatly reduced. The insulation technique is similar to that described above.

The weatherstripping problem is more involved than is *generally* assumed; of course the best weatherstripping is metal, brass being most commonly used. This subject is of enough importance to warrant a separate article, especially in view of the increasing use of metal windows and doors.

I want to reiterate a few salient points from this and the preceding article: Insulation rapidly is becoming appreciated as just as much a necessity for the home as it is for the refrigerator. It can be applied to the old house as well as to the new.

There is a fairly definite economic line marking the extent to which a house should be insulated; more insulation is not justified by the economy of first cost of heating plant or in the savings effected in its operation, although there may be a justification on the basis of greater comfort for the occupants in summer, such comfort not being translatable into dollars and cents. There is a definite value in the insulated home due to its greater saleability in case the owner wants to make a quick conversion into cash. Insulation frequently can add livable volume to the house and in this way alone justify its cost. Single rooms in existing houses that are difficult to heat usually can be cured by local application of insulation. As a usual thing, your heating contractor will know little or nothing of insulation, from a practical standpoint, but alert building material dealers or an architect can give you the detailed information impossible to include in this article and tell you all about relative merits and costs. I know of no argument against house insulation; it is almost reduced to two questions: "what kind?" and "how much?"

BE PROUD of Your Lawn

Good intentions and a sack of grass seed aren't enough to insure you a velvety lawn, but planting and upkeep are simple and easy if you go at them right.

LAWNS, a new book by F. F. Rockwell, tells in detail just how to lay out the lawn, grade, fertilize, plant, care after planting, control weeds and pests, and remake and repair old lawns. 96 *pages, Illustrated*

"Actually a book from which one may work." —Florists' Review.

Only **$1**

Order from

The Architects' Small House Service Bureau, 1200 2nd Ave. So., Minneapolis, Minn.

HOW MUCH WILL IT REALLY COST?

[*Continued from page 11*]

I talked at length with Mr. Bros. I told him that the lowest figure of $4976, approximately $5000, was an absurdity; that the house had never been built for a price even as low as Bid No. 1, and certainly the house could not be built for $5000. Mr. Bros said I was quite wrong, that he could not only get it built at that price, but at a lower figure. Mr. Bros added, however, that if I should say the house *should not* be built at that figure he would heartily encore that.

Now this low figure, Bid No. 3, was arrived at by the dubious device of employing labor that would yield half service and by skimping materials wherever the specification would permit. Let me explain:

Just take one item—the plastering. To the uninitiated a plastered wall is a plastered wall. A good job looks about like a poor job, at least at first. All that is seen is a broad expanse of smooth or sanded surface. Yet even when times of building are good one can get plastering at 40 cents per square yard or he can pay 60 cents for it. As I say, they look alike externally, but the 40-cent plaster will be weak from having too much sand in it; little pressure will be used to make it squeeze between the lath to obtain essential keys for that would take more plaster; the plaster will be thin, and thus weak especially in the mid areas of walls. Even though it seems to be worked up full to the grounds it will be thin elsewhere.

Many other items of this kind that represent tricks of the trade will be made use of by the 40-cent plasterer to avoid losing money. High grade plasterers despise this kind of thing. Yet you can buy the poor kind of work especially from a man who is hungry.

Suppose we characterize the whole No. 3 bid list as the "hungry bid." We join with Mr. Bros in not recommending it. Mr. Bros said, "I would not recommend the house be built in accordance with this bid because it would soon show deterioration and there would be recurring costs that would quickly eat up the difference between this and the higher bid, and, even where there was not depreciation, the appearance of things would be so bad as to be a constant source of worry and dissatisfaction."

Thus, to epitomize, it is Mr. Bros's opinion that the No. 1 bid is too high because it does not represent the figures of expert contractors who are accustomed to small house construction, but rather those of larger contractors who are trying to get into the small home field and whose overhead is too high to permit them to do it.

The No. 2 bid would in Mr. Bros's opinion be a fair bid with a leeway of 5% either way, this under present competitive and seasonal conditions which, needless to say, will not last forever.

The No. 3 bid shows what can be found if one shops too far. It is presented as a warning that excessively low costs must produce sub-standard qualities.

The specification that was made the basis of these figures corresponds with the middle grade—the "B" specification—in cost estimates previously made in THE SMALL HOME. They represent a basis for figuring solely—not necessarily the choice of materials and methods of the editors.

City Plumbing *for* Country Homes

Write today for complete information on how San-Equip Sewage Disposal Systems permit you to enjoy modern plumbing conveniences in any house with running water. Learn how San-Equip safely disposes of all waste, protects health, adds to living comfort. Learn about San-Equip Certified Systems that assure you against unhealthy and annoying breakdowns and provide a more durable, dependable service than ordinary septic tanks.

San-Equip Certified advantages cost no more than you may have to pay for uncertain, makeshift sewage disposal. It will pay you in money saved, in convenience, in health to write now for complete free details. SAN-EQUIP INC., 762 East Brighton Ave., Syracuse, N. Y.

San-Equip

CERTIFIED SEWAGE DISPOSAL

A **FIREPLACE THAT CIRCULATES NEW HEAT**

GUARANTEED SMOKELESS

Before You Build—Write

AT last—a fireplace that really heats small homes and camps. Saves lighting the furnace during cool spring and fall weather. In mild climates will furnish all the warmth required. Circulates heat to all parts of the room and connected rooms. Burns any fuel.

The Heatilator is a double-walled metal form around which any style fireplace is easily built. Complete fireplace satisfaction guaranteed. Small additional investment offset by savings in labor, materials, and fuel. Write today for full details. HEATILATOR COMPANY, 612 E. Brighton Avenue, Syracuse, N. Y.

MAIL COUPON TODAY *for* DETAILS

HEATILATOR COMPANY:
612 E. Brighton Ave., Syracuse, N. Y.

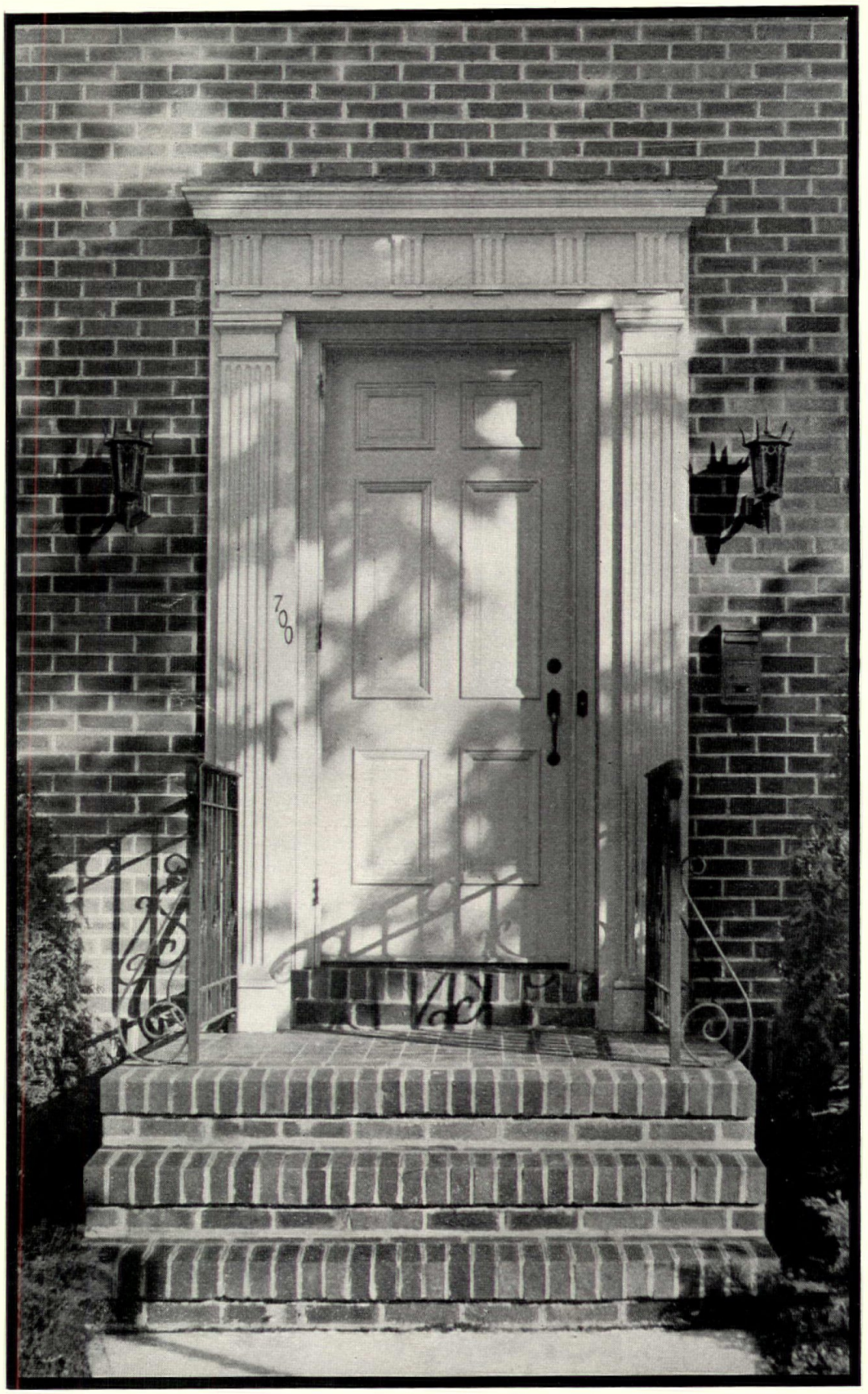
Please send me free. full details of Heatilator Fireplaces and nearest dealer's name. We plan to build ..... remodel ..... (which?). No. fireplaces? .....

Name .....

Address .....

Heatilator FIRE-PLACE

700



ENTRANCE, 700 GARDEN STREET.

● Mr. and Mrs. "K" came to know The Architects' Small House Service Bureau through a newspaper release. They ordered THE SMALL HOME not knowing what to expect. Certainly you have an advantage with the magazine in front of you. You know its excellence of editorial matter and house designs.

Subscribe now—one year for one dollar —and the booklet will be sent free. Use the coupon on the opposite page.

Garden Street *

A TRUE STORY OF HOME BUILDING

A TRUE story, but not one you will find in any book. This story was lived by the man and woman who built the house you see illustrated here. Mr. and Mrs. "K," of a New York suburb, searched long for their ideal plan. As Mrs. "K" writes us:

"One Saturday night, the Evening World printed your plan 6-K-29. It was the plan we had been dreaming of. We sent for the plans and ordered a subscription to THE SMALL HOME. I found the magazine so helpful I sent for back numbers for a year. These I carefully read and found them to be just what I needed.

"We visited the show rooms of a woodwork company and there obtained the idea for an entrance different from the plan. By reading THE SMALL HOME, we knew our choice to be correct for the period of the house . . .

"We gave the plans to only one builder, as his reputation was so good. When he gave us the price, it was satisfactory and we signed the contract. He said he never used a finer set of plans, nor an easier one to figure.

"If you can use any part of this letter or any of the pictures of this home, you are welcome to them."

Yours truly,
(Signed) Helen "K"

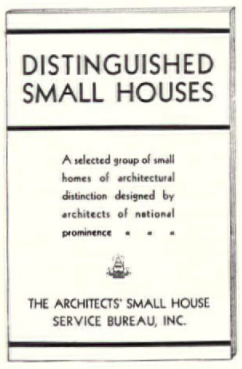
*The original letter from Mrs. "K" is on file at the Circulation Manager's office in Minneapolis. Because of its length it is quoted here in part only.

12 » ISSUES » FOR » $1.00

The experience of Mr. and Mrs. "K" is like that of a great many other SMALL HOME readers. By reading the magazine over a period of months and years, they absorb without effort an actual knowledge of design and construction that enables them to build and furnish a more beautiful and more practical home than those who are uninformed. Read the SMALL HOME—for facts—pleasure.

FREE PLAN BOOK

● "Distinguished Small Houses" is an inexpensive booklet of 31 pages illustrating 27 designs of small houses of five and six rooms. It will be valuable to you not as an addition to your library, but because it will bring to you worthwhile practical ideas for the design of moderate-sized houses. This book is free with a one-year subscription to THE SMALL HOME magazine. Use the coupon. If renewal please indicate.



THE SMALL HOME — FEB. '32
1200 Second Ave. So.
Minneapolis, Minn.

Please accept $1.00 for subscription to start with current issue. Send booklet "Distinguished Small Houses" at once.

NAME

ADDRESS

CITY — STATE

Surprising! the Economy of this room in SHEVLIN PINE *Knotty Finish*

Designed for Shevlin Pine Knotty Finish by Louis Boynton Bersback, A.I.A., Minneapolis

AT very moderate cost you can gratify your desire for the mellow charm of a room in Shevlin Pine Knotty Finish. In fact if you will compare the cost of the living room illustrated here with the cost of the same room finished in plaster, woodwork and wallpaper you will be agreeably surprised. So that you can make this comparison we have prepared the Plan of this room with list of materials. Just send the coupon and we will mail this Plan without charge.

In considering this room please analyze these money-saving features carefully. The fireplace wall contains fifteen feet of bookshelves. These save the cost of bookcases. Five roomy cupboards in the wall eliminate expense for special cabinets. A wood closet provides conveniently for fireplace fuel. Knotty Pine radiator enclosures do away with the cost of other grilles.

Now figure the most important saving of all. This room in Shevlin Pine Knotty Finish will *never need redecorating*. Actually, these walls improve in beauty and value each year.

A reliable average figure for repapering and refinishing this room ordinarily is forty to fifty dollars.* It may cost much more depending on the paper used. Repeat this expense every five years and realize what upkeep amounts to.

Walls of Shevlin Pine Knotty Finish save this expense. The first cost is the last. The first cost of this room finished in plaster, ordinary woodwork and wallpaper is estimated at $350,* and to this constant upkeep must be added. The first cost of the same room in Shevlin Pine Knotty Finish is only two hundred dollars more and from this you should deduct cost of bookcases, cupboards, radiator enclosures and the repeated cost of redecorating.

It is thrifty to enjoy the homelike beauty of knotty pine walls. You can save money by using them in your new residence or in remodeling. Shevlin Pine Knotty Finish is choice kiln-dried pine of heirloom quality. It is selected at the mills for character and location of knots and is especially chosen for fine interior finish.

Let us send you with our compliments the Free Plan of this living room in Shevlin Pine Knotty Finish. Fill out the coupon below and mail today.

Build This Year — Present low prices of building materials make it possible to save money either on the cost of building a new home or on remodeling your present dwelling.

*Estimated at Northern Mississippi Valley prices. Estimates in other localities may vary according to location, freight rates, labor costs, etc.

MAIL TODAY

Shevlin Pine Sales Company

Executive Offices, Dept. 1122,
900 First National-Soo Line Building,
Minneapolis, Minnesota.

..... Please send without obligation FREE PLAN and Material List of Living Room.

We plan to build (Please give approximate date).....

We plan to remodel (Please give approximate date).....

Name.....

Street.....

City..... State .....

CHICAGO
Dept. 1122, 1866—208 South LaSalle St. Building

NEW YORK
Dept. 1122, 1205 Graybar Building

SAN FRANCISCO
Dept. 1122, 1030 Monadnock Building

TORONTO
Dept. 1122 1806 Royal Bank Building

The Small Home

JANUARY 1931 • PRICE 10 CENTS

NEAR

THE ENTRANCE HALL . . . HOUSE STYLES

NEW POTTERY . . . PLOT SELECTION

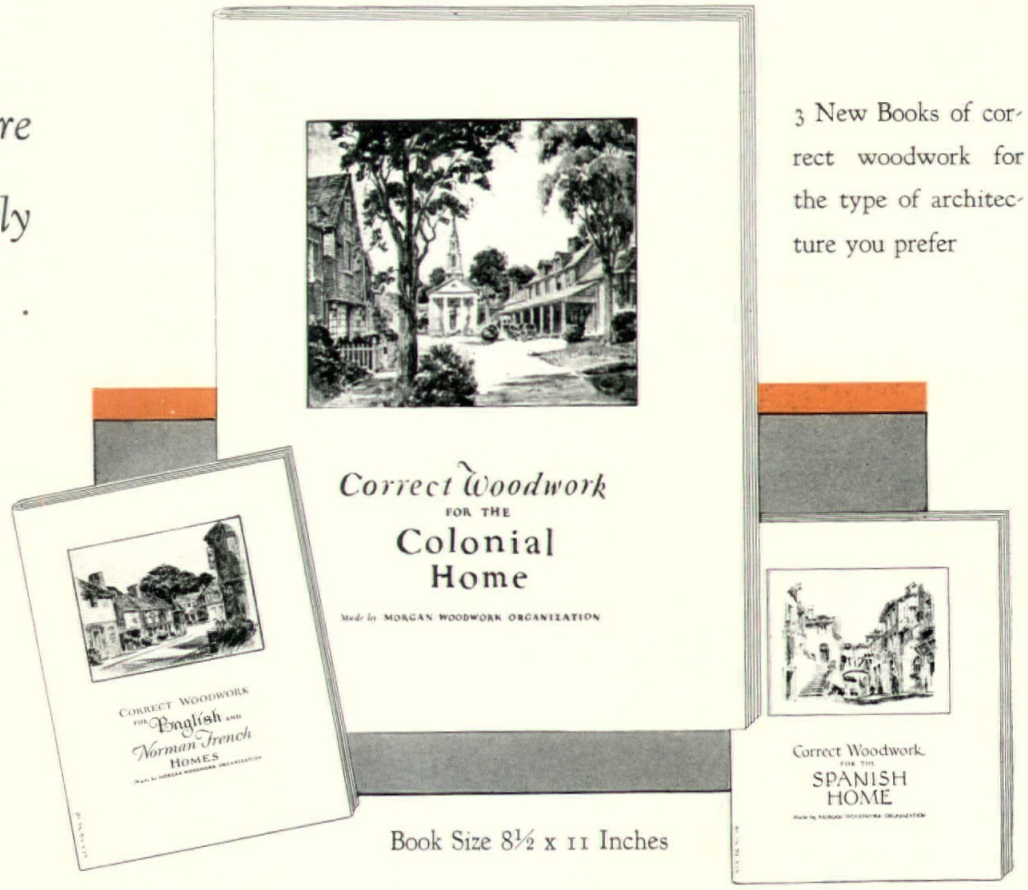
ELECTRIC DISHWASHERS . . . NEW DESIGNS

Published by THE ARCHITECTS' SMALL HOUSE SERVICE BUREAU, Inc.

One Dollar a Year

So that You may be sure your home will be architecturally correct in every detail . . .

MORGAN



3 New Books of correct woodwork for the type of architecture you prefer

Book Size 8½ x 11 Inches

PRESENTS WOODWORK CORRECTLY DESIGNED

According to architectural style and offers a practical guide to its selection

The entrance, the doors, the windows, the fireplace, the stairway, the corner cupboard — all are most important parts of the architecture of the house. Indeed much of the ultimate charm of a home lies in the correctness and beauty of these and other details of woodwork. The requirements of good taste demand that they be in key with the style and atmosphere of the house as a whole.

Fine appearance has a tangible value which the market recognizes. Beautiful homes command a higher price. Recognizing this, the Morgan Woodwork Organization has created woodwork to match established architectural styles so that your home may have fine architecture down to the smallest detail. By following Morgan's guide to correct style you have the security and satisfaction of knowing that your investment is backed by good taste and enduring beauty.

Build wisely! Safeguard your home against quick depreciation, low resale, and low loan values by building from correct house plans and by using correct woodwork. Be sure that your house is architecturally correct in every particular.

BUILD
YOUR HOME
Architecturally
CORRECT

Consult an Architect

To simplify your search for the correct woodwork to use in your home, we have prepared three authentic books, each showing a complete assortment of Morgan true-to-type woodwork designs for a specific style of architecture. These are now available at only 25 cents each.

If you are going to build a Colonial Home you should use the book of Correct Woodwork for the Colonial Home as your guide in making your woodwork selection. For an English Home use Morgan's book of English Woodwork, and for a Spanish Home use Morgan's Correct Woodwork for the Spanish Home.

Clip this Coupon and send it in now

MORGAN WOODWORK ORGANIZATION S. H. Jan.
2287 Blue Island Avenue
Chicago, Illinois

Please send me as checked below your books of correct woodwork.
I am enclosing $ ..... which covers cost and postage.

- ☐ Correct Colonial Woodwork, 25 cents.
- ☐ Correct English Woodwork, 25 cents.
- ☐ Correct Spanish Woodwork, 25 cents.

Name .....

Address .....

City ..... *State* .....

MORGAN WOODWORK ORGANIZATION

Chicago Toledo Oshkosh New York Baltimore Jersey City
Greensboro Wilmington New Haven

READERS of the SMALL HOME are CAREFUL BUILDERS and WISE BUYERS

A Statement to Manufacturers

The readers of the Small Home Magazine represent a unique audience for the building material and home furnishing industries—an audience that is carefully selected, that is receptive, that has the desire to own and enjoy homes of architectural distinction, sound value, and real comfort.

• • •

The Small Home has no appeal for the casual magazine reader. It is rather a monthly reference book that is studied carefully by the whole family during the period when the home they plan to build is shaping itself. These readers of the Small Home are intelligent, discriminating people who already have an appreciation of the problem that confronts them. They have already determined that the house they build must not be an ordinary house but the best, the most complete, the most up-to-date home that their money will buy.

• • •

They turn to the Small Home because they know that it is the only magazine that has an authoritative technical background—the only one that is written by architects to help the home builder get a better house. They know that in the Small Home the architect talks to them as he would to his own clients, frankly, fearlessly and without bias, about materials and their proper uses, about equipment, about furnishing, about decorating, about planning and building this house of theirs.

• • •

It is at this time while they are studying the Small Home that they are most anxious to have news about specific products. They have already learned that it pays to use high grade materials—they want to be shown what ones are available. They turn to the advertising pages of the Small Home with confidence because they know that the Architects' Small House Service Bureau, Inc., will not publish the advertising of materials or equipment that, as architects, they would not be willing to specify. They do their buying for their home while they are planning it.

• • •

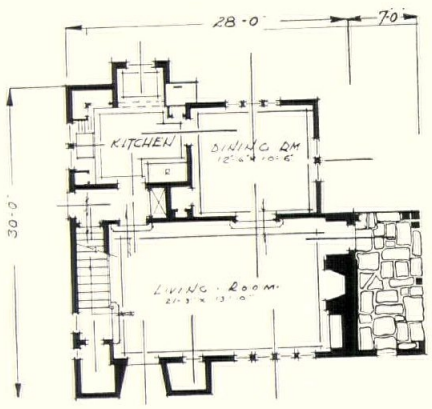
The Small Home invites manufacturers of high grade products to join the thousands of fireside planning circles to which it holds the key. Here is an unusual opportunity to present the merits of good products to a large group of enlightened buyers before the specifications for their homes are closed.

A GOOD IDEA IS A GOOD START

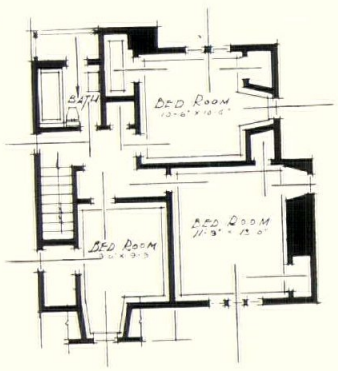
• but no more

Architectural merit is not accidental—it must be built into the house from competent designs at the very beginning. A good idea, accurate drawings, and competent supervision during construction are absolutely necessary. The Architects' Small House Service Bureau aids the builders of small houses by including with the actual plans complete building documents.

ARCHITECTS DESIGN ALL BUREAU HOUSES



The house shown here has an exterior finish of stucco, shingles and half timber. It is one of the latest Bureau designs.

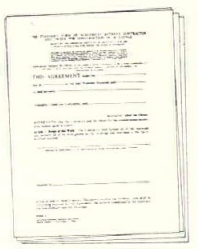


Leading architects founded the Architects' Small House Service Bureau so that people who are unable to employ an individual practicing architect may still obtain many of the benefits which they would otherwise be forced to do without. A Bureau design built according to its plan and specifications assures you of a home that will be in good taste and of correct architectural design.

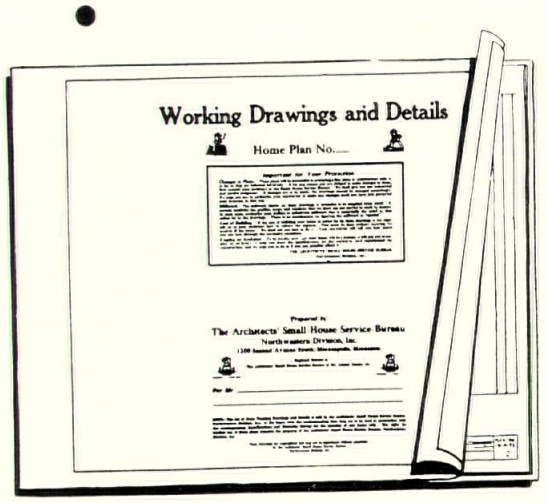
Bureau plans cost only $6.00 per principal room, yet for that small sum you are provided with working documents that are complete, accurate, dependable, and ready to use. Think what it will mean to build from plans drawn by architects. Your home will be economically laid out, the space efficiently arranged, it will be soundly built, liveable, attractive, without extravagance.

Every purchaser of a Bureau plan is entitled to a reasonable amount of free consultation by mail. Remember that if a substitution for the services of a practicing architect is necessary the Bureau plans and service will aid you most.

Write for our booklet "Building Value Into Your Home—Sent free.



These carefully prepared building documents go a long way to insure a good house. They are complete, dependable, and accurate. They make it easy for you to specify the materials exactly. They tend to lower costs, too, because the contractor can make close bids when he knows exactly what you want. Every purchaser of Bureau plan service is urged to secure the supervisory services of an architect. He is thus in a position to get exactly the home building he desires. Plans include three complete sets of blue prints showing elevations, floors and special detail. They are drawn to exact scale, all measurements marked, all details indicated. Each Bureau plan is accompanied by its own quantity survey listing all materials and exact quantities needed. The specification form is left blank to be filled out by the builder in consultation with an architect. It eliminates guess work, costly extras, and misunderstandings. A Form-of-Agreement (2 copies) between owner and contractor is also furnished. This is the standard Form-of-Agreement approved by the American Institute of Architects and the Association of General Contractors.



The Architects' Small House Service Bureau, Inc.

Write to National Headquarters located at 1200 Second Avenue South, Minneapolis, Minnesota. Ask for free booklet "Building Value Into Your Home."

CONTENTS

January, 1931 Volume XI, Number 1

COVER DESIGN
Everett C. McNear

AN OUT OF THE ORDINARY COTTAGE FOR AN UNUSUAL SITE
Harry Howe Bentley, Architect 6

THREE WAYS WITH ONE HALL
By Bonita Carleton 9

WHAT IS THE STYLE OF A HOUSE?
By H. Vandervoort Walsh 12

NEW POTTERY FOR THE LIMITED BUDGET
Ellen D. Wangner 14

THE LAMPS OF HOME BUILDING
William Gray Purcell 16

SELECTING THE PLOT OF GROUND
Elizabeth MacRae Boykin 18

MACHINES WASH DISHES
Susa P. Moore 20

A LARGER PLAN FOR A FAMILIAR EXTERIOR
Design 5-B-18 23

THE PAUL REVERE MODEL HOUSE
Ethel Lee McBain, Architect 24

COLONIAL HOUSE WITH SHINGLED WALLS
Design 5-A-52 27

ENTRANCES, HALLWAYS AND PORCHES
Blanche Halbert 28

PICTURESQUE IN THE ENGLISH MANNER
Design 5-K-7 30

FOR THE LOT THAT FACES NORTH
Design 6-F-18 32

Regional Divisions of the

ARCHITECTS' SMALL HOUSE SERVICE BUREAU, INC.

BOSTON, MASS., 104 Boylston St.
The New England Division, Inc.
CHICAGO, ILL., 7 West Madison St.
The Central Division, Inc.
DENVER, COLO., 1197 Stout St.,
The Mountain Division, Inc.
INDIANAPOLIS, IND.,
333 N. Pennsylvania, St.
The Lake Division, Inc.
MILWAUKEE, WIS.,
425 E. Wisconsin Ave.
The North Central Division, Inc.
MINNEAPOLIS, MINN.,
1200 Second Ave. S.
The Northwestern Division, Inc.
NEW YORK, N. Y., 101 Park Ave.
The Atlantic Division, Inc.
PITTSBURGH, PA.,
1210-A Chamber of Commerce Bldg.
The Potomac Division, Inc.
ST. LOUIS, MO., 721 Virginia St.
The South Central Division, Inc.
SEATTLE, WASH., 1886 Arcade Bldg.
The North Pacific Division, Inc.

THE SMALL HOME

FINANCING PLANNING BUILDING

Published monthly by the Architects' Small House Service Bureau, Inc. Publication office and national headquarters, 1200 Second Ave. So., Minneapolis, Minn.

Terms: $1.00 per year United States and Canada, $2.00 foreign.

Copyright 1930 by The Architects' Small House Service Bureau, Inc. The plans and editorial matter appearing in The Small Home cannot be republished without permission from the publishers.

Entered as second-class matter at the Post Office, Minneapolis, Minn.

Advertising representatives: F. E. M. Cole, Inc., 25 North Dearborn St., Chicago; Hevey and Durkee, 15 West 44th St., New York; Roger A. Johnstone, 155 Montgomery St., San Francisco, Calif.

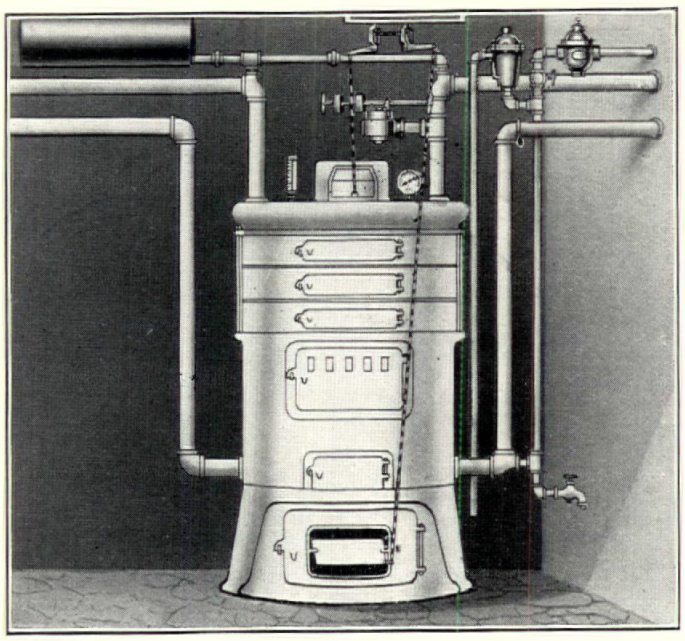
• • • •

ROBERT T. JONES, A. I. A.,
Editor

MEETING THE DEMAND FOR MODERN HEAT

ECONOMICAL

THRUSH
SYSTEM OF
HOT WATER HEATING
H.A.THRUSH CO.,PERU
Quality



Economy is a virtue which has once more come into popularity. Folks are again figuring the difference between ninety cents and a dollar, that is, most of them are. Such people will be interested in the low installation cost and the fuel saving qualities of Thrush System.

Fuel Economy is produced through even distribution of heat and by eliminating the necessity of overheating one part of the house to properly heat another. Reduction in pipe sizes will often off-set the cost of Thrush System.

Ask your Heating Contractor about Thrush System.

H.A.THRUSH & COMPANY
Pioneer Builders of Hot Water Heating Equipment
PERU, INDIANA

Soule, Murphy & Hastings, Architects

CONTROL

A group of architects gathered around a table. "What is the matter with housing?" one said.

Well it is a complicated thing. You ask thirty men to assemble enough material to make a house and then apply their own labor to the fabrication of it. You ask them to do it economically and in haste and to come out even all around. Plumbers, electricians, carpenters, painters, paper hangers, plasterers. The wonder is that with these diversified talents any house "comes out even."

As everybody knows, it is organization that does it. You can get the whole assembly, complicated as it is, and as nearly automatic as it is, in the space of three or four months.

Yes, but what is it that you get? A well built home in a good location, pleasantly designed? Maybe.

Many a finely designed house, soundly built, stands alone in a neighborhood of trash, its market value marked down by its environment. The man who built it could not control what his neighbors would do and did. Houses built without expert judgment by speculative builders of limited vision shouldered their uncouth bulks against the refinement of this better house. It is probably worth more than the others near it for its qualities are all the more apparent, but the owner cannot sell the additional value of pleasant surroundings for he does not have them.

Who is going to control that factor of the location? Who has a measure of the "trend" of neighborhoods?

Many an apparently finely designed house stands in a neighborhood of other pleasant houses, but keeps pace with them only by constant effort and added expense created by unsound building practices.

Depreciation and upkeep rob the house of its contentment. A scenery architecture without the essential virtue of unyielding construction.

There are a plenty of these. Not one of them justified. Who then can control this thing? Who can get four nails where two might go, an inch of plaster where a half inch might be applied, tight floors, smooth millwork, paint that is not adulterated. Who has a measure of soundness of construction?

Another group of houses takes its toll of harried home builders. It is a type which often stands in a fine neighborhood, a house that is honestly built by competent workmen, but so unwisely designed as to violate good taste and so inadequately planned so as to make chaos of home management. Stairways that are awkward or dangerous, bathroom fixtures displayed to the arriving guests, amusement rooms crossed by heating ducts, wall spaces so poorly managed as to leave no proper space for furniture or scheme of decoration, room arrangements themselves not convenient, kitchens wasteful of human energy.

Who has the Midas hand that will take charge of all these warring elements which, unorganized, are the dross of architecture, and turn them into gold? Houses do not bring full value unless they are well built, expertly designed and wisely located.

The deduction is manifest. Have your house designed by an able architect. Then it will be well planned. Have your worthy architect supervise the construction. Then Depreciation and Up-keep will not make shambles of your investment. Locate your house—if you can—in a neighborhood closed to designers who cannot qualify as architects. Then you retain not only the values you have created, but share in those created by your neighbors.

THE EDITOR.

IN THE DUNES OF INDIANA

Here is welcome relief from the common order of week-end cottages, flimsy and uninspired as they ordinarily are. This one is not only substantial in construction but unique in design, and in plan perfectly adapted to the requirements of its two owners, Mr. Clifton Tidholm and Mr. Elwood Koch.

An Out-of-the-Ordinary Cottage for an Unusual Site . . .

HARRY HOWE BENTLEY, Architect

OGDEN DUNES, in the Indiana dune district a few miles beyond Gary, is the site of this delightful week-end cottage. The dunes, from which this picturesque district derives its name, are of two types. The first are the shifting dunes with which we ordinarily connect the word. These, having no vegetation, gradually move as the sand drifts before the wind. The second, the fixed dunes, are held in place by trees, grass, and shrubbery.

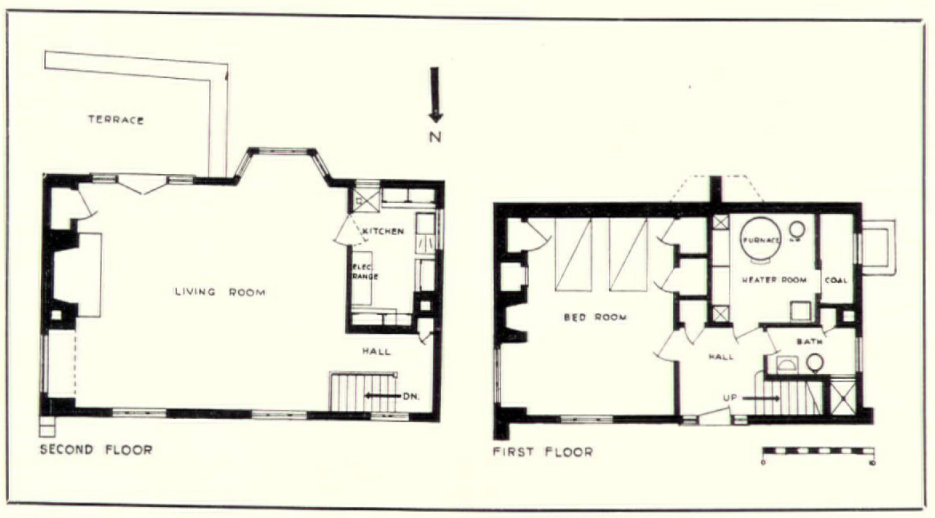
It is on the top of one of these fixed dunes that this cottage is located. Like many of the dunes of this type this one is fairly high, affording a lovely view of the lake about a quarter of a mile away, and in the opposite direction the wooded valleys.

The slope of the dune is such that the down hill portion of the lower story of the cottage is above grade and entirely habitable. This is mainly devoted to the bedroom, a large room with two broad groups of windows, several closets, and, greatest luxury of all, a fireplace. A hall, bath, and space for heater and fuel rooms take up the remainder of this floor. The entire second story, with the exception of the small, efficiently arranged kitchen at one end, is occupied by a large living room.

The living room, large, well proportioned, handsomely lighted is worthy of its name. The atmosphere is one of comfort and relaxation. There is no stuffy overfurnishing, and whatever is here is sturdy and very obviously for real use. Particularly is this true of the fireplace, for the interior, where hangs a stout iron crane, is stained with the smoke and soot of many fires. Bellows and toasting fork hang on the wall at one side, and on a trivet on the hearth below them rests a fat, squat kettle of the type in use several generations ago. Above the broad, brick-bordered opening, and occupying practically the entire chimney breast, is a large square hanging of Chinese design. Color there is everywhere throughout the room, in rugs, bits of pottery, table covers, and other fabrics. With French doors on the east and south, and a bay window of generous size, the room is always light, and sunny throughout almost the entire day.

(Continued on page 36)

THE BAY WINDOW AND PAVED TERRACE AT THE REAR



THE COTTAGE ON THE DOWN-HILL SIDE

THE STAIRWELL AT ONE END OF THE LIVING ROOM

The slope of the land leaves a portion of the first story above grade and entirely habitable. This is devoted to a large, well lighted bedroom with a fireplace, and bathroom.

THE MUCH USED FIREPLACE

THREE WAYS WITH ONE HALL

Entrance halls furnished by William A. French & Co.

Showing that even though the furnishings are of the simplest order there is still opportunity for variety and interest.

by **BONITA CARLETON**

ORDINARILY the hall in the small house is informal in character. Nevertheless the general coloring and the grouping of the furniture may with propriety tend toward the formal, since after all this is the home-owner's reception room. For this reason it should, of course, radiate a friendly, hospitable atmosphere. On the other hand, since it is essentially a passageway, it is unnecessary that it display quite the personal and intimate qualities of the living room.

Because the entrance hall establishes the keynote to the adjoining rooms, it should be furnished and colored to blend with them. Interest may be achieved by the use of color, by contour, or by contrast. By this, we mean through harmoniously blending color schemes, through the addition of decorative objects of interesting outline and form, through the use of contrast in both color and contour. Indeed, by a little ingenuity on the part of the decorator, whether professional or amateur, the hall can be made most effective. The question is, of course, how.

As to that, there are no hard and fast rules. The illustrations on these pages offer excellent proof of this fact, for three of them show the same small hall charmingly decorated in as many different ways.

In the hallway shown on page 10, from a Colonial house, the effect is achieved in the simplicity of the room. The background is a striped paper in green, yellow, and white, with the stripes stopping at the soffit of the stairs. The woodwork is painted white to blend with the background of the paper, but in keeping with the Colonial tradition the floors and the handrail, newel post, and treads of the stairs are dark. The single piece of furniture is a charming love seat upholstered in a green diagonal linen with a box plaited flounce.

In front of this love seat is a varicolored hooked rug, and on the stairway is a plain green runner.

A pleasant relief from the stereotyped hall lighting fixture is the small shelf with its three brass candlesticks and white candles reminiscent of the time before the comfort of convenience. Here the appropriate has been applied, sacrificing the modern light for the quaint candles and thereby lending some reality of the period to the hallway.

The room into which the hall opens is a sort of reception room, really a part of the hall; therefore the colors of the two have been carefully blended. A green and white toile paper has been used with the same ivory woodwork, and on the floor is a large hooked rug with a green center. The early American desk, the ladder back and spindle chairs are of cherry and maple. These, with the red border of the rug and the red in the striped upholstery material on the large easy chair, give the needed warmth to the room. As one steps from the entrance hall into this room, the owner's personality begins to reveal itself, to a large extent because of the happy choice of accessories.

Accessories to a room are as the highlights to an oil painting. They are the added notes of charm which emphasize the more important pieces of furniture. In this case they are centered largely on and about the desk and include a quaint pewter pitcher on top, an interesting ink well of Italian ware, and a colorful waste basket. In place of side lights two lamps, reproductions of old Colonial oil lamps, are placed on the desk. All of these help to create the atmosphere of this room, and are as effective as accessories can be when chosen with care.

The illustration on page 9 shows the same hall with a wall-paper of diamond pattern with lines of red on a white background. The woodwork, including the risers of the stair, are still ivory, but the hand rail, balusters and newel post are walnut stained. This blends with the cherry and maple wagon seat beyond, a piece which carries out the Colonial feeling, and with the reddish tone of the floor covering. The red in these pieces is further tied up in the multi-colored pad on the seat, which is made of basket weave, a coarse, homey material. The shelf and candles of the previous illustration have been replaced here by an electric fixture which carries out the same idea.

The small sitting room beyond is again keyed to the hall. Here the wall paper is of old gold and rust red, also with a diamond pattern although of a different type. This blends harmoniously with the maple-toned woodwork and dark walnut colored floors. The small commode shown against the back wall is convenient for many things in the home limited as to closet space. But it also makes an interesting grouping with the chair next to it. This is covered in rust colored strie wool frieze. On the commode is a Chinese ginger jar lamp in green, with a lined green and red parchment shade, and on the wall above are two small framed maps which repeat the same general tones. Two other chairs which show in the illustration are of maple, reproductions of old pieces, and on the floor is an antique hooked rug in red, green, and yellow, with a border showing a maple leaf motif.

When the hall was redecorated as shown in the illustration on page 11 a dado was added. This was painted a soft, creamy tone to combine with the medallion paper chosen for the upper part of the walls. This paper is an exact reproduction of one found at Cape Cod, Massachusetts, which was made about 1830. Mul-

Kammerdiener

berry and green with a cream background, it blends with the figured Wilton frieze carpeting on the floor. The black painted cane backed chair and the black lacquered octagonal stand decorated with Chinese motifs in gold, stand out in definite silhouette against the plain background of the dado. The crackle jar lamp on the table has a plaited Holland linen shade lined with the mulberry and green of the wall paper.

Few of us, of course, would have the wherewithal to make such radical changes when redecorating, but these illustrations furnish a splendid idea of the variety of treatment possible for the entrance hall, and of the charming possibilities for even the smallest.

Before choosing the furniture for your hallway, consider first your real needs. Is your space more than usually limited? What is the piece most vitally needed? What are your restrictions as to the size and kind of furniture? What will be the most appropriate finish for the background?

The variety of suitable wall papers is extensive. Three of them—a striped, a diamond patterned, and a medallion and striped combination—were used at different times in the hall illustrated. In addition there are certain indistinct all-over patterns that are pleasing for this area, and if the hall is not too large, a rosette pattern or one of small geometric design. Blocked papers which give a tiled effect are also good. So, in some cases, is the plain painted wall combined with wood trim painted to harmonize.

Any type of paper which gives perspective or the illusion of distance as do certain scenic designs and foliage patterns will give width to the small hall. Papers may also be shellaced or glazed to give a pleasingly soft effect. This treatment, too, serves the practical purpose of making them washable. Where the paneled wall is used it may be painted or stained depending entirely upon the character of the house.

In the hallway illustrated the floor space is very small, and because of the turn of the stairway the furniture in it cannot be very high. Besides the loveseats shown, a bench, chair, or a desk might have been used. Many types of chests are extremely decorative and one might have been used here where a low piece was necessary. Likewise a lowboy itself might have been used.

Where height is necessary it can be achieved by a piece such as a secretary or highboy, or by hangings placed behind the furniture. Pictures, either singly or in groups also serve. In many cases groups of objects on the wall, such as a picture or mirror complimented on either side by side lights, wall brackets, or sconces do more for the space than a single object.

The conventional mirror over a table is always in good taste and practical as well, not only as an aid to vanity but in helping to create an illusion of space within the restricted area of the hall. Another piece equally at home is the grandfather's clock. Lacking this, a hanging or wall clock, many of which are extremely ornamental, might be used.

Floors may be varied by the use of carpeting or by scatter rugs. Where flagstone, rubber tile, faience, waxed tile, or linoleum is used, it is unnecessary to use other floor covering, for the texture and pattern of these floorings are sufficient to give character to the hall.

Oftentimes questions are asked regarding the treatment of the

(Continued on page 37)

WHAT IS THE STYLE OF A HOUSE?

True style results in first building to satisfy human needs and then making all parts relate to the whole.

by H. VANDERVOORT WALSH

WORDS, by their peculiar power to classify facts and put them into pigeon-holes, often create confusion instead of understanding. There is such a one, carelessly used in describing homes. It is the brief word that is tacked on at the end of the sales talk, "Oh, you mean that house in the Dutch Colonial 'style.'" It crops out in conversation, "Yes, and they just bought the cutest little house in the English Cottage 'style.'" And then there is that final, all challenging question charmingly propounded by the beautiful young lady who has just finished a course in the Fine Arts, "Oh, which style do you like best? I just adore Spanish."

In advertising columns, in books, in conversation, and in business, this poor word is knocked about like a ping-pong ball. Very few really understand its meaning and the majority have grown more confused by using it, for it seems to classify and settle certain intangible things, when it really does nothing of the sort. It was a fatal day for good architecture when this word was applied to it. Before we became conscious of styles, designs were created, but afterwards many were copied.

When our ancestors, before the Renaissance, created what we call styles of architecture, they were quite unconscious of the fact. Our English ancestors who built the much loved cottages and the more elegant manor houses of the middle ages never concerned themselves over whether they were designing true to style. They merely went ahead and built the best kind of houses to fit the needs of the day that they could create.

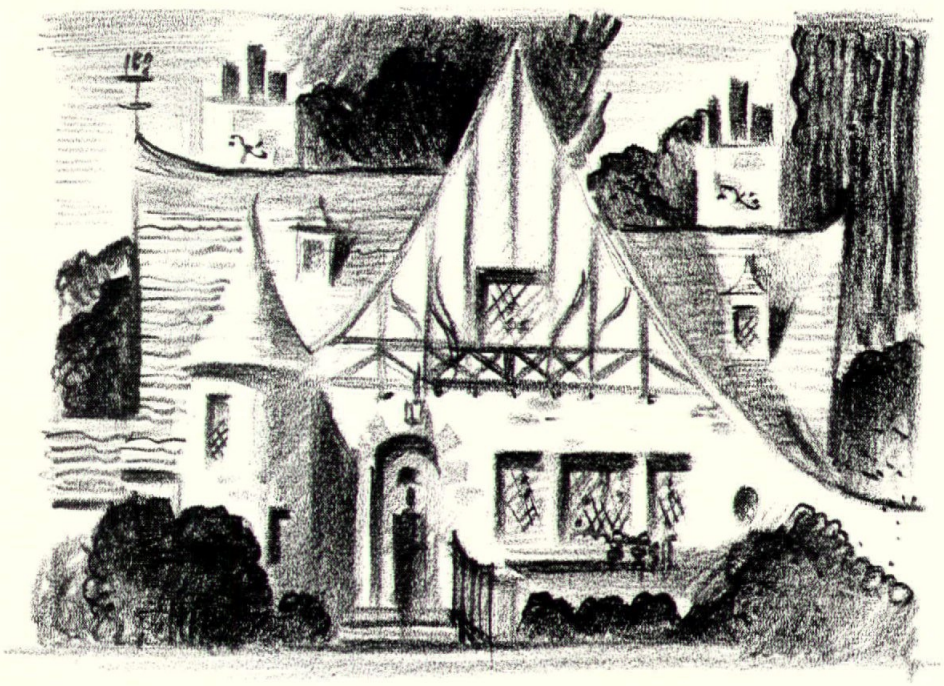
The classification of architecture into styles is a result of a pseudo-scientific method of thinking, copied from scientific methods in vogue in the past generation or two. It has been more or less discarded by modern scientists, but still lingers on in many other branches of learning. A generation ago, ethnologists thought they could classify human beings into three primary races, white, yellow and black, but today they know that this view is all too simple. Likewise a clear distinction was made between animals and vegetables, though now the genealogical tree of living creatures is like the letter V with animals on one side and vegetables on the other and a tracery of fine twigs binding the two sides together as a symbol of their inter-relation. The old method of classifying historical events into dated compartments is no longer in vogue, for the simple reason that it destroyed the picture of a continuous and ever changing movement of events.

So, too, the classification of architecture into styles is a bad habit of thought, especially to one who knows little of the meaning of styles. In matters of interiors, we use the word "period" with the same unpleasant tendency towards pigeon-holing our knowledge. "Period Furniture," "Period Decoration," and the like are expressions which freeze up the mind and make things seem all too simple.

One of the difficulties in architecture today is that we know so much about the way people built in past generations that we feel we have to classify their efforts into compartments, just as we try to classify human beings, dogs and cats. Thus, if in the march of time, we suddenly slow the clock down between 1485 and 1558 and look at what is being built in England, we might say something like the following:

"Ah, they are building very beautiful houses, slightly different from that which went before and from that which follows after. This way of building, I will call a style, a special kind of one, the Tudor style. Now, let me see, how is it different from what went before?

"Well, there seems to be a building boom on. A lot of newly rich, trading families are taking the place of the old nobility and each one is trying to establish himself in a luxurious and elegant home to make up for the lack of noble blood. More and new rooms are being added, like the summer and winter parlour, the study and the private dining room. As peace in the neighborhood is now an assured thing, the old fortress is not necessary, yet, in memory of the good old days, many features are still used, placed in homes, like the battlements and the fortified gate. A lot of entertaining, eating, and drinking is done to bolster up social standing and so the



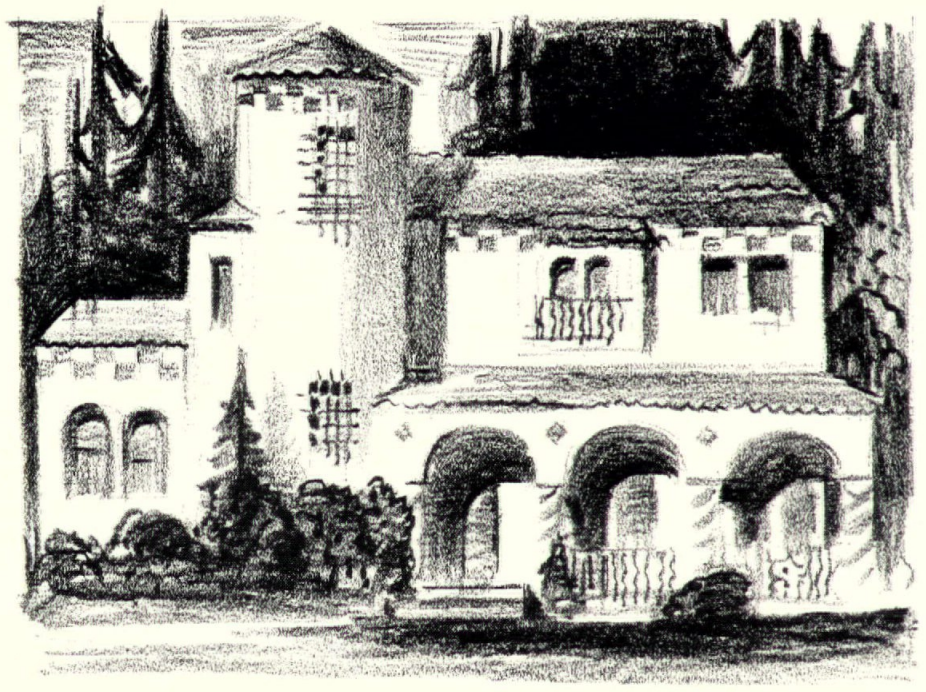
Gingerbread! But unlike the little house of the fairy story this one has no virtue since it cannot be eaten. The artist who was having fun making this drawing could not resist the melting curves that would also melt dollars. Style? Yes, not unlike much that lines our streets.

kitchen department is growing with new rooms such as the pastry-room, the linen-room, the still-room, etc. Instead of the small windows of the fortified castle, they are now big and open, even some baying out from the walls and running up two floors in the big central hall."

We might continue thus to remark about the houses of the period, making closer and closer observations of the mouldings, the kinds of window glass, the forms of the ornament and a thousand other details. The peculiarities thus noted would be those of the style of architecture of the period, and would show some differences and some likenesses to those things which went before and those which came afterwards. If you can imagine a reel of moving picture film which illustrated in one continuous strip the art of building as it changed century after century and then cut out a strip between the year 1485 and 1558 and label the building work thus portrayed in it "The Tudor Style," you can get some conception of the true meaning of the word style. Here were architects and builders going about building mansions for wealthy persons as best they could, using all the ideas and methods known to them. Their work differs from that of the past because the life of the people for whom they built had changed. The architectural adornment was different because it had to clothe new conditions. The isolation of the community due to poor roads, poor records, and inherent stubborness of tradition limited the number of ideas about architectural decoration. Changes were slow enough from year to year to allow a general character or style of architecture to grow up from these limiting conditions of environment.

Now, today, we are conscious of these periods in the history of the past, because we can place before ourselves the pictures and drawings of many buildings erected within any assumed span of time and note the similarity of details. This was never possible in the past among architects. Being style conscious, we are apt to classify all modern work according to its similarity to some past period of architecture. For example, there is the house in the English Cottage style, the one in the Norman style, the Tudor, the Spanish, the Italian Villa, the Mediterranean style, the Early Colonial, Late Colonial and Classic Revival style. And if these are not followed then one is said to follow the Modern Style. It is all more or less a battle of words and a means by which people of little culture can impress others with their knowledge of the arts.

It would be a fine thing if we could throw out this word and learn to create architecture without giving a thought to its classification. After all the thing which we want is harmony between all parts, and this is the very essence of good style. A building is done in fine style if the smaller ornament and the larger are similar in character of line, rhythm and motif. Architects may impress upon all of their details certain characteristics that make their buildings take on a very personal style. We speak of the Adam style, meaning a special, personal touch which an English architect put into all the buildings that he designed that were in a general way Classic in style. Likewise a generation of architects may leave a trace on their work of such similarity that later generations speak of it as a national style.



Can you hear Bluebeard's wife calling from the foot of the tower, "Sister Anne, Sister Anne?" Putting a great tower on a little house provokes also an assault upon the purse, though architecture gets hurt the most. Absurdities multiply under the warring sun of paraphrased styles of the past.

What we need in the architecture of our modern homes is the clear-sighted approach to the problem as it is. We should plan a house for a modern family to live in with the greatest comfort, using any and all ideas to produce this condition. Nothing that was done in the past should be used, except when it satisfies modern conditions. Just to insist on architectural and structural forms because they are historically correct is wrong. On the other hand, we have certain parts to a house that we use today which have always been used, and there is every reason for searching the past for ideas.

The plan, arrangement, and equipment of a house is the first thing that should be solved. Out of this should grow the exterior and the decorations. To reverse the process and start with a pre-determined exterior, as with a photograph of some old Colonial house, and then seek to fit a plan to this exterior is wrong.

True style results as it did in the past in first building to satisfy human needs, and then making all parts relate to the whole. The harmonious relation of one part to another and of all to the whole is the thing to be sought. Now, when we follow the details of an historic style, we make use of this co-ordinating principle by using forms that by long experiment have been found to harmonize with each other. If we do not use historic precedent, we must do our own experimenting with far greater chances of failure. The former method may lead to uninspired copying of old ideas, often at the expense of satisfying modern requirements. The latter method leads to clumsy and incongruous forms in the majority of cases, but real and inspired ones in the hands of a few leaders. Today, we have these two points of view with a compromise or third viewpoint. This last is the sane approach to the modern problems of architecture. It admits that many old forms are still useful today, but it also is ready to invent new forms to clothe new conditions.

So in judging the architectural houses of today, instead of inquiring about what style they belong to, ask the following questions instead:—

1. Does the plan of the inside represent the most advanced ideas of comfortable living, or does it correspond to requirements of some past generation?

(Continued on page 36)

If the housewife craves a change in her table furnishings, at the right is some "Sgraffito" ware from Italy in deep green. For flowers, fruit, or as ornamental pieces for the living room, they will be found both useful and decorative.

The bridge luncheon table below is set with dishes in the new art glaze in dull rose. The pitcher on the serving table and the low glasses are part of one set, or the low glasses and the tall glasses may be had as one set without the pitcher at an extremely low price. The glassware is in pink, as is the flower bowl. With white doilies they make a truly inviting picture.

ILLUSTRATION ONE

Settings by Courtesy of Gimbel Brothers

ILLUSTRATION TWO

NEW POTTERY FOR THE LIMITED BUDGET . . . .

by ELLEN D. WANGNER

IF that prophet of old who said that there was nothing new under the sun were to look at the modern dishes and glassware for the dining table of today, he would be forced to change his mind! New shapes, new designs, new combinations of colors, new glazes, all make this present-day pottery something novel and very beautiful.

Today the simplest as well as the most elaborate table is wearing colors; and in this the dishes play a major role. Even the very formal dinner table with its satiny white damask cloth and clear rock-crystal glassware may have its china in different colors and design for each course, with the salad and dessert on pastel-hued glassware, while even the clear crystal goblets may have stems of richest sapphire, ruby or topaz. We need color for cheer and nowhere do we need cheer quite so much as when we are dining, whether that dining be in bed from a breakfast tray or a simple home luncheon when the children rush in from school. This last of far more importance than many mothers realize!

Children are impressionable little folk,—nervous, highly-strung. Life for them is a serious matter; their school-work, their teachers, may be exciting them more than you know. They hurry home at noon—all impatience, excitement, mischievous and hilarious—and then if they can sit down at a table that is a picture (and even the simplest can be that) its influence is calming, uplifting, character-building.

That this matter of painting a pretty table-picture does not call for a large purse is proved by the table shown in Illustration four. The cloth was in shades of powder blue and brown. The center bowl and short candle holders were also in blue and the candles a deep cream with the daisies in yellow. (Candles, of course, are not used at luncheon time but this console set matched the color scheme

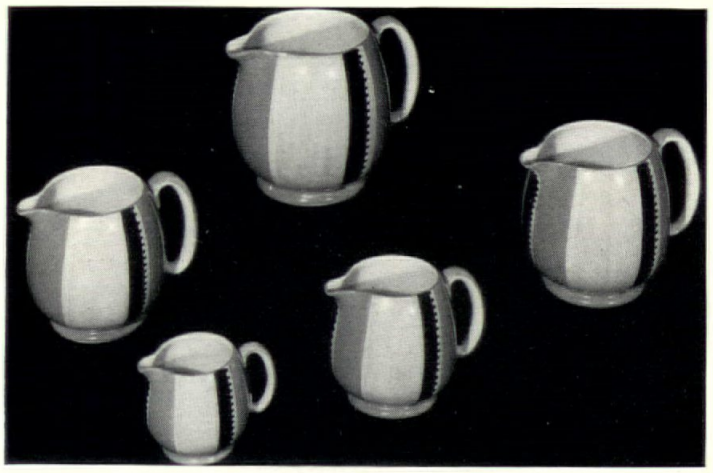


ILLUSTRATION THREE

In shades of brown and blue, this table—the first below—is a delight to the eye, and at the same time suited to the limited budget. The dishes are part of a thirty-two piece luncheon set that comes in brown, green, or rose. The tumblers in a matching art glaze are truly inexpensive.

Imported from Germany are these nested pitchers ranging in size from one and one-half quart size down to the little cream jug holding one gill. Striped in orange, yellow, and black, these will bring cheer to the simplest table.

The breakfast tray at the bottom of the page is shown with an ecru and green cloth, dishes in green, and tall glass in light amber.

ILLUSTRATION FOUR

so well that it was included to show what can be done in the way of having both candles and holders add both beauty and color when used.) The tumblers were of amber crackled glass and the dishes in a soft cocoa-brown, most alluring.

Now what about the cost? That luncheon set of 32 pieces finished in this unusual art glaze may be had in either brown, green or dull rose for only $3.95! The glasses were 19 cents each, the salts and peppers of pewter (which blends so well with all colors and kinds of dishes and even with the solid silver flatware) may be had for $1.88 a pair. Now you may not wish that modernistic luncheon cloth at $4.95 but there are many others to be had in equally pleasing colors and

(Continued on page 34)

ILLUSTRATION FIVE

THE LAMPS OF HOME BUILDING

by WILLIAM GRAY PURCELL

Lighted by the personality and philosophy of the owner a house becomes a home. Here the architect speaks of many things—of home building and of home living.

William Gray Purcell, the author, is a practicing architect of Seattle and a member of the American Institute of Architects. He is a man of wide experience in building and knowledge of art in its many phases. Through long years of dealing with builders and their problems he brings now to our readers constructive suggestions which in our modern rush are often missed.

People think of an architect as a man who manages sticks and stones, who struggles with plumbing to get it all in, but now we see that he is human, a man of many thoughts concerned with the uses to which his works are put. Mr. Purcell has consented to write for *The Small Home* for a number of months to come.

Where Is The Attic?

I have a great deal of sympathy for the housewife who wants a good big attic space—if she *really* wants it. But my fellow feeling for her needs is usually a bit hesitant, for I have discovered that back of her enthusiasm for the needed storage one can always discover that she some day expects to build two bedrooms and a bath up there.

Owner (and owners), architect, and contractor should mutually acknowledge that it costs about so much to provide a given amount of useable area in a house and there is no use pretending that you are going to have three bedrooms and bath when all the time you expect to nearly double this accommodation for the price of a few partitions. It can't be done.

Bedrooms in the attic cost as much, often more, than another and better arrangement of equal sleeping accommodation. We acknowledge that the space under the rafters often provides excellent storage for the added cost of flooring, a folding stairway, and a couple of sash, but the minute you begin to enlarge the cubic contents of this attic space, lift the ridge, throw out the dormers, and find an area of fifty square feet on the second floor for a stairway up to the attic, you have moved into a new house type, and there is no use trying to fool yourself into thinking that the cost will stay "about the same" if you do not finish the rooms "for the present."

Be content—most people plan too large, too large for unburdened daily living, too large for the yearly budget. Don't ruin your house by pushing out the roof to get more space until it looks from the outside like father's hat on little Johnny.

Picturesque

You have a number of framed pictures on your walls. Have you looked at them recently? Do so. Take fifteen minutes after dinner this evening. Go to each picture and really look at it. Aside from its familiarity has it a message for you? Is its size, shape, color, texture, framing satisfying? Does the picture really belong where you have it? Would you buy it for the place if you did not have it? Act upon your answers to the above and you will soon be an artist.

Reborn Antiques

Remove from any home the personality items and equipment which furnish it within, and the nature environment which pictorializes it outside; and what remains, though created by the greatest of architects, is but an academic husk. It is true that you can stultify a fine house with ill-considered living equipment, but I like to think of some poorly designed and very unpromising houses that were redeemed for beauty by the cleverness and good taste of those who were obliged to live in them. If you want a new home, begin to deserve it by making the very best of the place where you now live—it is the laboratory of your beautiful house to be.

Egotism

"I want something different." Be careful. Originality may be an attribute or quality to be commended in a work when it is completed. It is an unsafe impulse upon which to base an action. In homes, as in all art, the "different" house is the one that really fills the bill, answers all needs, solves the problem. All the commonplace houses tried to be different. The only really and permanently original house is the house of merit.

On Going Modern

A man who knows, Norman Bel Geddes, says, "Modernism at the moment consists of a lot of angular gadgets on boxy looking furniture that is not so different in appearance from what used to be called mission furniture, painted in nursery colors."

Do not be deceived by appearances. There *is* such a thing as contemporary architecture, but it bears no relation to these department store fadacies and real estate refurberations.

Donald D. McMurray, Architect

We Say, "Thank You"

Truly those owners of houses which other people say are beautiful (we are usually blind to the faults of our own houses and our own children) are entitled to a decoration of gold and olive. We architects would like to have an architectural "hall of fame" for their names, for they have created an opportunity in which we were permitted to do as well as we surely can. How seldom come such men and women. They have a great reward—happy days set in spiritual satisfactions and wholesome creative comforts.

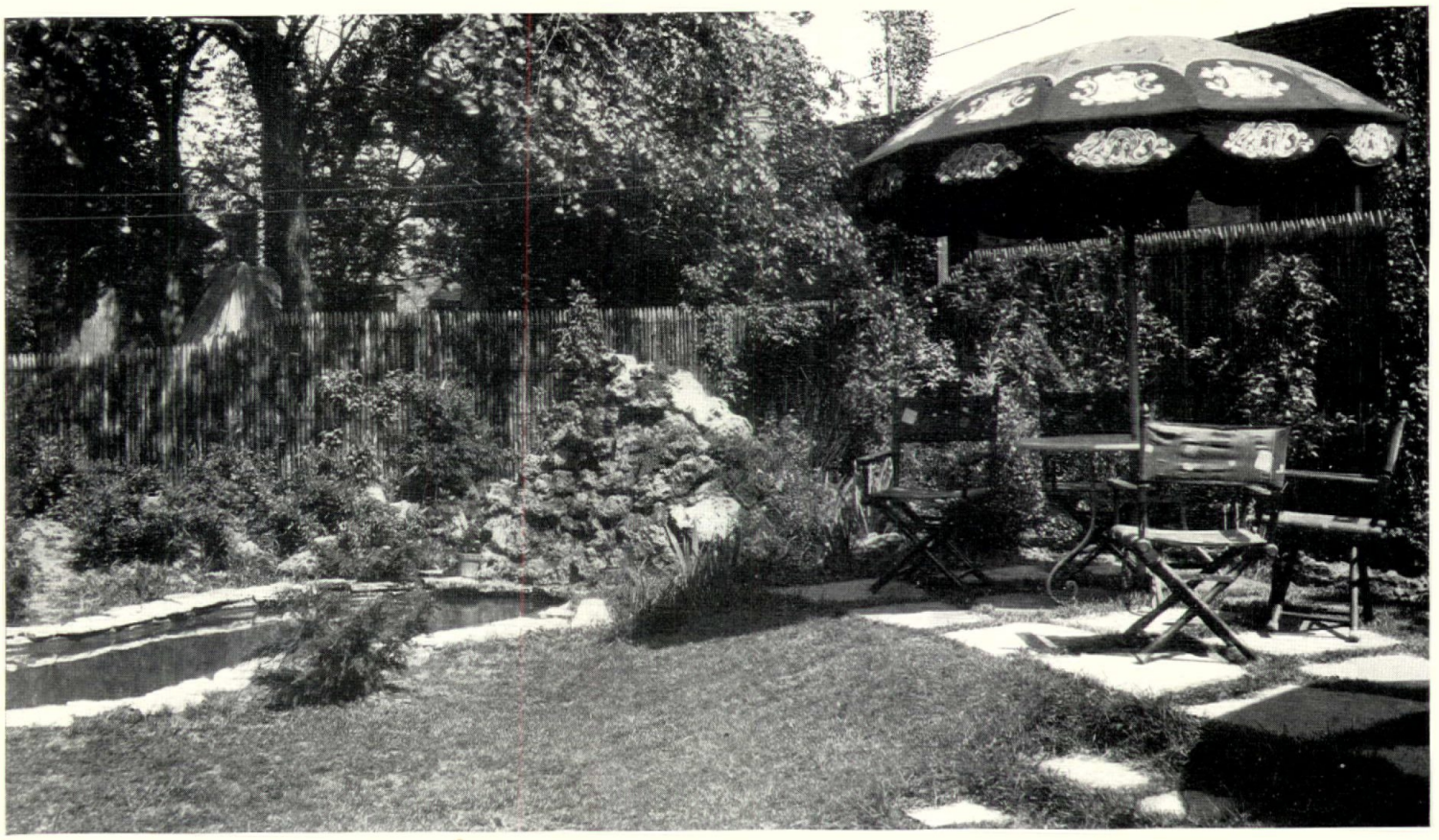
The Beautiful Utility

Do you enjoy just looking at things? Don't. Look into them. Otto Wagner, architect of Vienna, master of decorative design, an initiator of the vital movement in contemporary art says, " . . . the art form must always be developed from the construction where it lies perfect but concealed." The "seed" idea in nature was the best idea of Creative Mind—nor is this universal seed idea all engineering and physicology. Consider those houses of unselfconscious art—the nests of birds, the paper homes of wasps, beaver dams, spider webs—all structural poems.

Modernistic

"Modernistic" is a plague which has attacked everything made or offered for sale. In furniture, decoration, architecture, painting, jewelry, textiles, you face daily pressure to make purchases of permanent possessions, the invalid character of which will soon be passé.

We hope you are a modern person with a contemporary mind, but in expressing yourself as of today, it is necessary to be intelligent. Many of the queer things you see are neither good art nor a genuine and vital expression of the thrilling times in which we live.



SELECTING THE PLOT OF GROUND

If we can add to a desirable location a bit of individual charm, and the possibility for interesting development, our home site assumes personality and character.

by ELIZABETH MacRAE BOYKIN

A rock garden and pond and a pleasant terrace bring individuality to a plot with no outstanding characteristics. It must be remembered though that it is difficult to build a good rock garden within the confines of the small lot, and that the fad sometimes leads to unnatural and awkward settings.

THEY cannot be measured by a surveyor nor guaranteed with the abstract, those things that make a vacant lot a potential homestead. The big oak tree or the clump of lilac bushes, the neighbors, the school, the transportation and all the other reasons that make us decide on one piece of ground or another are not mentioned in the deed, and yet they really establish the value of the property. Since it is these qualities that we pay for, thoughtful consideration of them all before purchasing will usually save years of regret afterward. For the building of a home is an enduring accomplishment, and the ground on which it stands becomes a symbol of its role in our lives.

Numerous decisions are involved in the selection of a home site, but for most of us the neighborhood is the most important matter. Are the people nearby the type we want to live among? Are they the kind we want our children to grow up with? Besides selecting a home and a garden for our isolated moods, we are selecting an environment and the aura that will surround all our home associations. Certainly, one might reply, we all realize the importance of these things, but how are we to know the currents in the neighborhood before actually living there? Of course the ideal condition is to reside in the vicinity before buying, or have friends there, but this is not always possible. A superficial look at our prospective street is not an entirely convincing basis of judgment though the appearance of the houses and gardens may speak volumes for the taste of the neighbors.

There are however other ways, somewhat more satisfying, such as visits to the schools and the churches, investigation of the clubs and the local civic organizations, inspection of the parks and the library. We can thus glean a fairly accurate idea of the people who live in the district, and if they are of a congenial class, we can rest assured that we will find there all types of individuals from whom to select our own little coterie.

The school facilities, their scholastic standards and recognition, their nearness and the absence of dangerous crossings between our proposed property and the school are of primary consideration if there are children in the family. Convenience to church, park, library and shopping are added advantages. A good golf club in the locality, tennis courts and swimming pools for the devotees of these respective sports are inducements, naturally, but they should not be allowed to outweigh more fundamental conditions.

Transportation—not only the proximity of a stop or a station, but the frequency of bus, tram or train schedules and the cost of fare or commutation tickets—is an important angle to investigate. For those of the family who must use the local transit system daily, its advantages or disadvantages are permanent acquisitions with the property.

A low stone wall has been used to form a terrace—the much desired transitional zone between lower yard and house. The simply developed terrace almost always lends itself to the small lot, providing it is properly related to the house.

The garden wall separates this secluded spot (center illustration) from a main residential street outside, the presence of which is scarcely betrayed even by the lamp post.

This charming and peaceful corner (at bottom of page) belongs to a small rear garden in the midst of the noise and bustle of a city.

The street itself . . is it a quiet side street with only neighborhood vehicles passing regularly, or is it a main thoroughfare with a constant stream of noisy, dusty traffic? Is the alley safe and well kept or is it a sanitary menace and a potential lurking place for dishonest characters? It is not wise to take the back of the place on faith and assume that it is as nice as the front, because the alley-ways of some very nice streets present a most appalling contrast. Such matters control the tranquility, the safety and the pleasure which we expect from the home we build.

Building restrictions which regulate the type of structure that may be erected, the distance it must be set back from the street, and other construction problems should be considered with relation to the sort of a house we are planning and the type of grounds we want to have. The piping, curbing and paving improvements and the extent of indebtedness remaining on them are frequent causes of misunderstanding in the ownership of city property when the details are not made clear at the time of purchase.

Legal aspects, such as boundary lines, liability for assessments and taxes and title examination, are matters which must be carefully gone over with an attorney, and it is of utmost importance to get with the deed an abstract from a reliable abstract company that proves the title. Technicalities of this sort have a very definite meaning to the purchaser and should be thoroughly understood in order to save future annoyance and possible expense. Property laws vary in the different states, and it is not advisable to apply to any point that now arises a recollection of rights that have elsewhere been upheld.

A knowledge of property values adjacent to the lot we propose to buy will help to determine the actual worth of the lot under consideration. Present

(Continued on page 36)

By Courtesy The Delineator

MACHINES *Wash Dishes*

by **SUSA P. MOORE** . . . . .

WHAT will a dishwasher do and what saving in time or labor will it give, is the question which the housewife asks when she first investigates a dishwashing machine.

The question, will the dishwasher wash dishes clean, is answered by an unqualified, yes. It will remove all food from dishes. But more than that, the thorough washing plus the hot water used in the machine result in lessened bacterial count as compared with hand washed dishes. A recent impartial investigation reported that the bacterial count on machine washed dishes was only 1/30 to 1/90 of that on hand washed dishes.

Will it save time, is another question which is frequently asked. The answer to that is a difficult one. Methods of hand washing vary so much that it is almost impossible to give a standard time. One home economics writer allows approximately thirty minutes for washing and drying the day's dishes of four people; another finds that it takes somewhat over seventy minutes! But washing once a day and not drying the dishes by hand will save much time. The efficiency or inef-

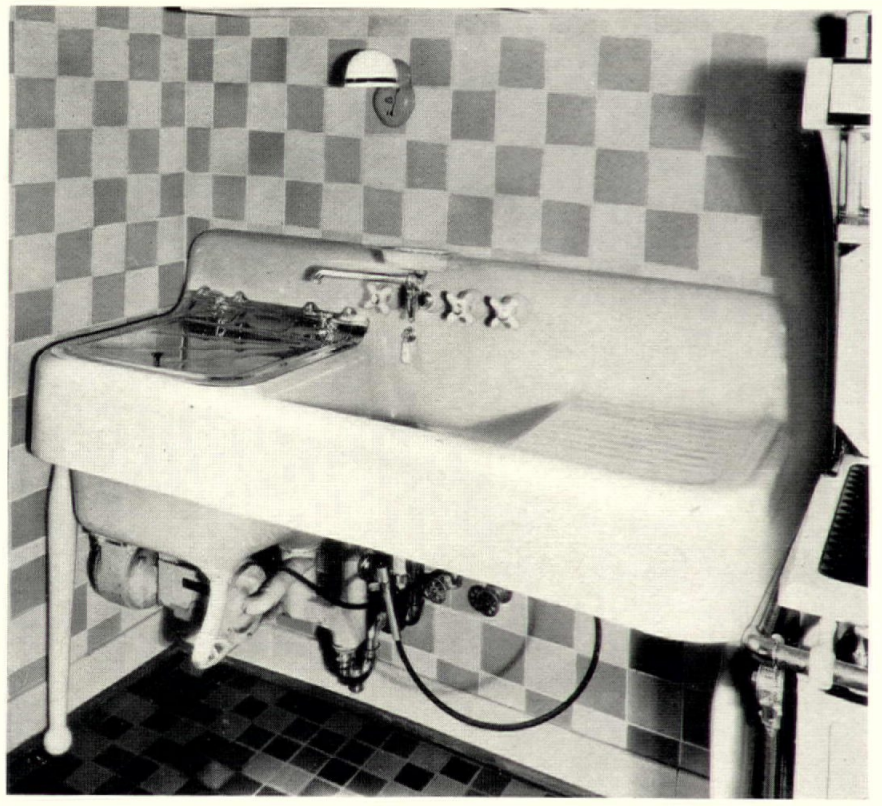
Sanitary sparkling dishes with less manual labor

The view into the dishwasher above shows the position of tall glasses and stemmed glassware. Cups and plates are placed at the side, and there is a compartment below for more dishes.

In this dishwasher sink at the right the top of the dishwasher forms one of the drainboards. The high plumbing connection underneath allows space for a radiator.

The photographs of dishwashers are shown by courtesy of The Conover Company, the Hobart Manufacturing Company, Kohler of Kohler, the Standard Sanitary Company, and the Walker Dishwasher Comporation.

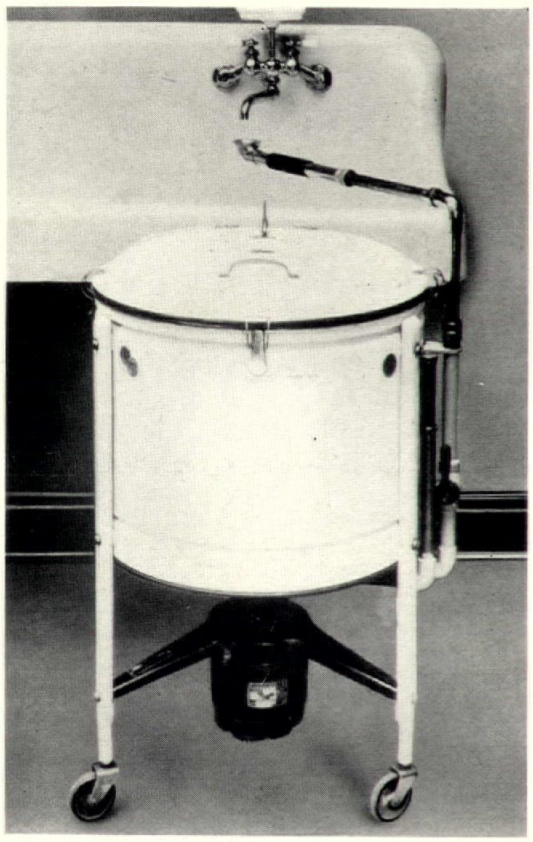
The top of the dishwasher at the right is perforated so that when it is used as a drainboard excess water will drain through into the waste. The flexible hose underneath can be attached to an egg beater or a pot brush, which electricity will cause to rotate.



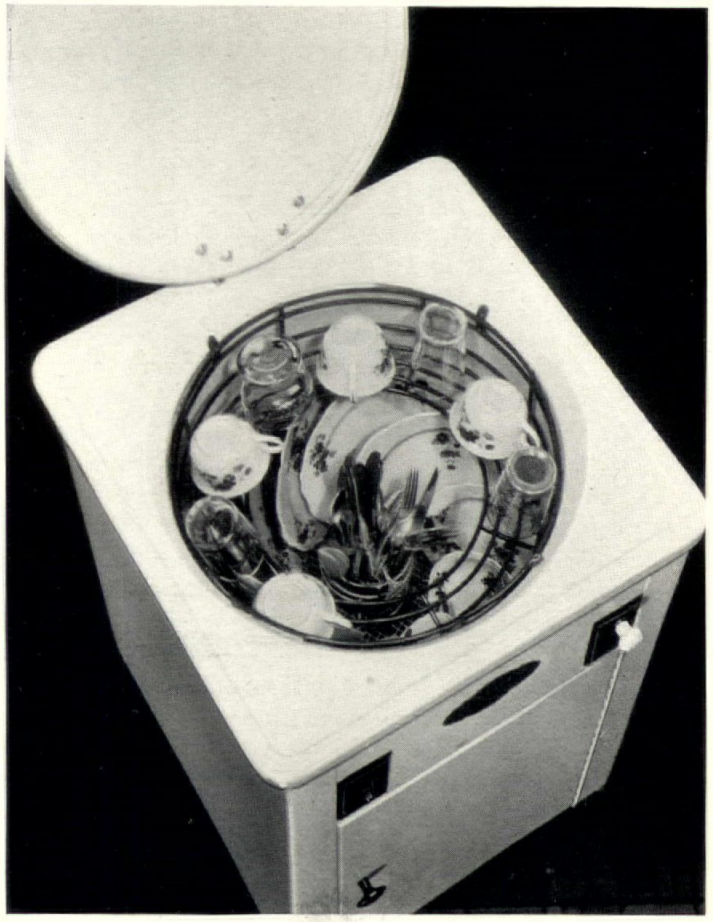
ficiency of the housewife, then, will determine the amount of time a dishwasher will save her.

Another factor which is important from the housewife's standpoint is the factor of hands in dishwasher. As the dishes are removed from the table they are scraped and put in the dishwasher to wait for their appointed time of washing. If the family is a large one, washing will probably be after every meal. If a smaller one, once a day is often enough. And the washing itself consumes only a few minutes—between five and ten—without any immersion of hands. The dishes dry by their own contained heat and the silver and glasses may or may not need polishing by hand; this depends on the softness of the water. Very hard water may leave streaks of deposits on the glasses. But with this small amount of attention, the dishwasher prevents all necessity for prolonged immersion of hands in water.

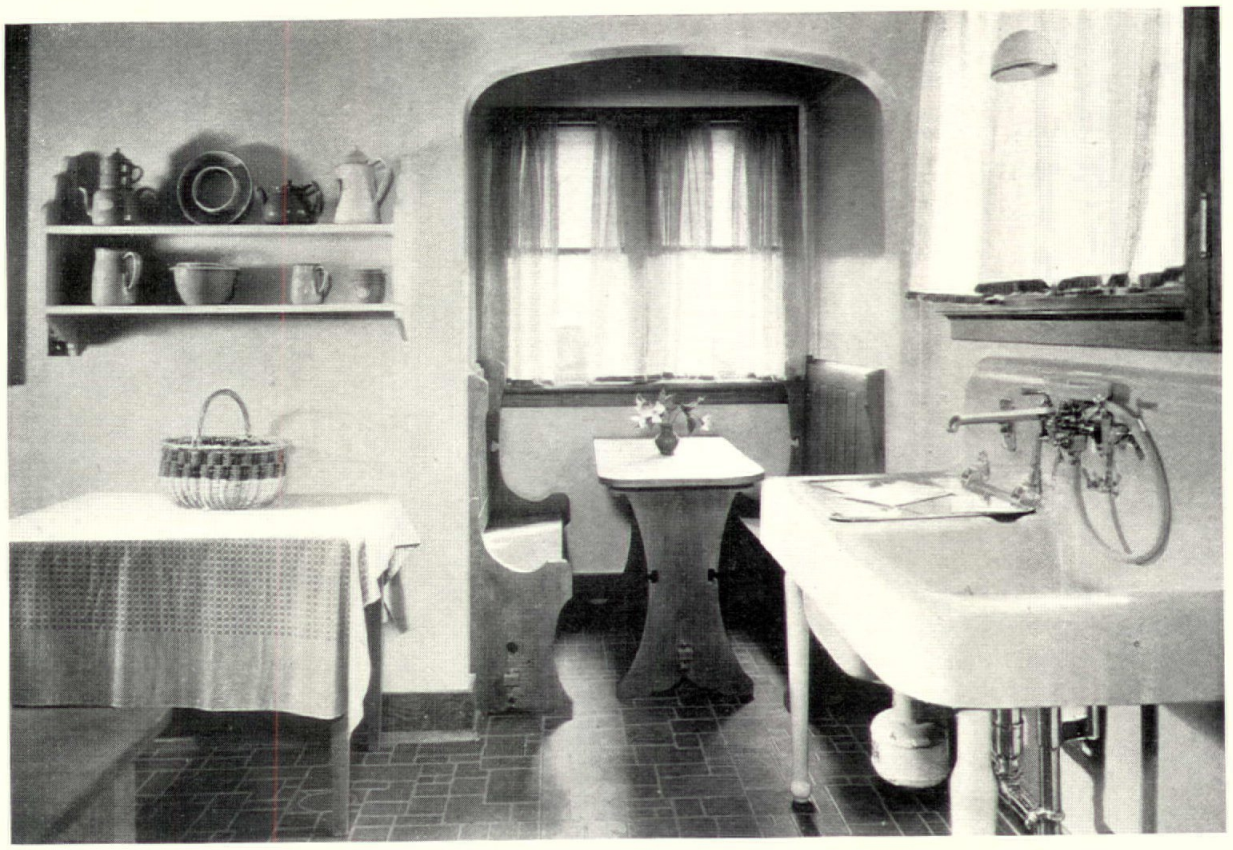
This brings us to the question of pots and pans. Manufacturers of dishwashers say that in general dishwashers will wash kitchen utensils. But at the same time they do not heartily advocate the washing and experience has shown that the soaking, scraping and so



The portable dishwasher above is filled by means of the swinging faucet of the sink and it is emptied by draining into the sink.



The view at the left is into a portable model. The opening in the top rack enables dishes to be placed in or removed from the lower rack without removing the first.



If the kitchen is too small for a double drainboard sink, the housewife can get along with one drainboard very nicely, and that may be the top of the electric dishwasher, illustrated at the top of the page.

The dishwasher below is of the portable type and may be installed on any kind of a table from monel metal to galvanized iron.

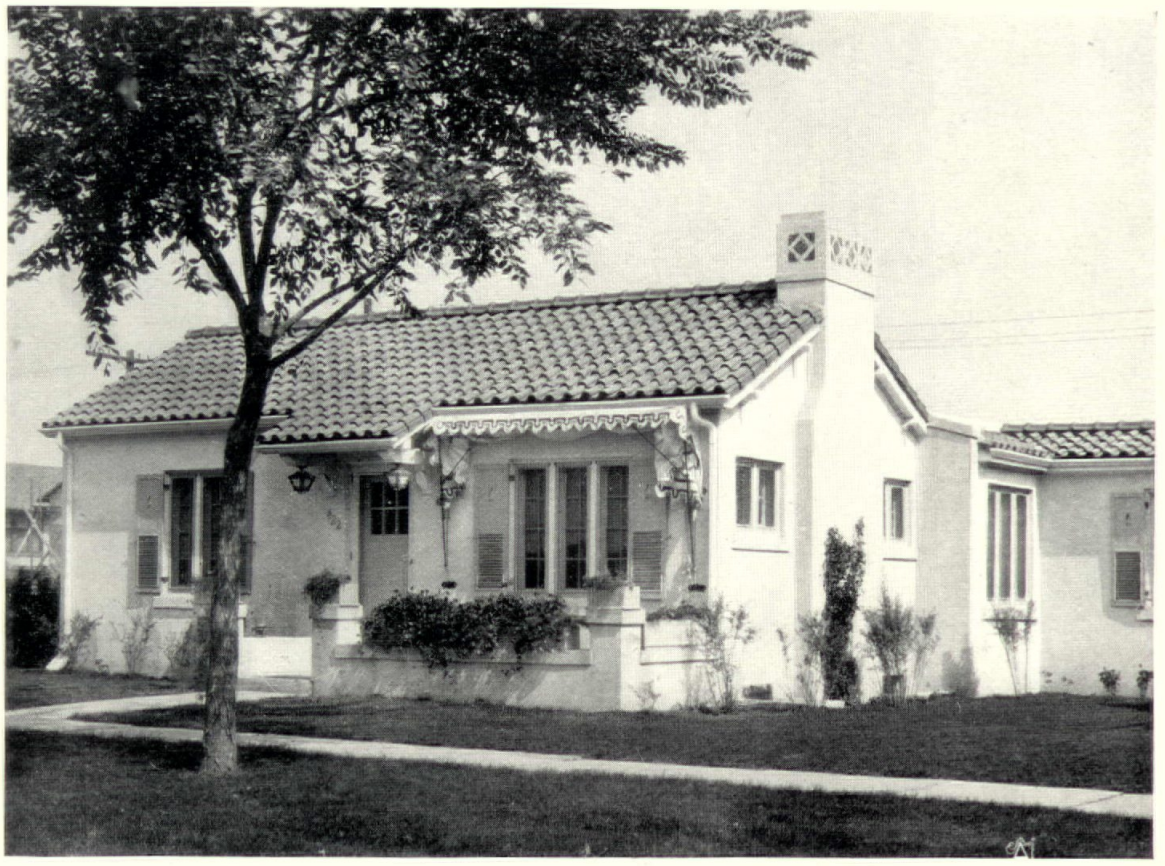
on necessary to get a pan ready for the washer is so precise that it is as easy to do hand washing. The problem of packing the pans in the trays must be faced, too. But undoubtedly there are women who wash some, at least, of their pots and pans in their dishwashers and find it satisfactory.

To the person who has never seen a dishwasher it is a vague and complicated-sounding mechanism. But nothing could be simpler. First of all, there is a large kettle shaped container containing racks—usually two—on which dishes are placed. From some point or points in the dishwasher, jets of water with considerable force are flung on the dishes—back and front—washing them. Soap powder, or water softener or both are added to the water. In one type of dishwasher, the baskets move at a slow speed. In the others, they are stationary. After the dishes are washed, the water flows out, and a rinse water is dashed over them. Then the cover is lifted and the dishes are left to dry. The silver and glasses may or may not be polished by hand. That is, in principle, all there is to a dishwasher. But the housewife who is considering the purchase of one wants to know the items she should watch out for and the merits—and demerits—of the various models. Prices are important too.

In the first place dishwashers may be a part of a sink or they may be movable, on wheels like a clothes washer (although much smaller and more easily moved, of course). The photographs given here show both types. It should be said that in all makes of dishwasher sink, the machine may be either at the right or left, according to the buyer's choice. Dishwasher sinks are sold through plumbers. Portable dishwashers are sold through various agencies, frequently electricians, because their installation is electrical.

In purchasing a dishwasher sink, it should be realized that the buyer has four kinds of enamel to consider: white, white acid-resisting, colored, colored acid-resisting. Sinks in white acid-resisting enamel or in colored enamel (regular enamel, not acid resisting) are about the same in price. Ordinary white enamel is the least expensive, while sinks in colored

(*Continued on page 35*)

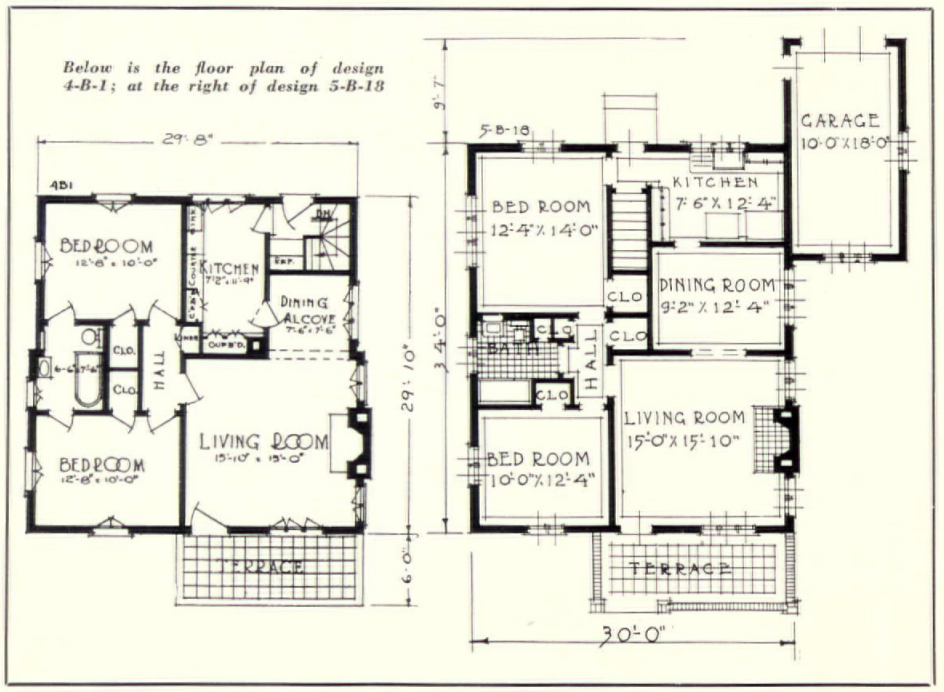


HOUSE BUILT FROM DESIGN 5-*B*-18

A Larger Plan for a Familiar Exterior

Those who must economize will find the smaller plan convenient and livable, while the larger plan will appeal to those who must have more space.

Below is the floor plan of design 4-B-1; at the right of design 5-B-18



THIS design, having served some time as a four room house, has now attached to itself a garage and exchanged its dining alcove for a full size dining room of pleasant proportions. The bathroom instead of opening off the bedrooms, has become accessible from the hall. The kitchen has changed its location, but only to a slight extent its dimensions.

With all these changes the plan has retained the same economy and compactness of floor space that had made the original design popular. The construction also remains the same, hollow tile walls with an exterior finish of stucco and a tile roof.

A color scheme, always good, would be cream stucco walls with a red roof. The stucco finish should not have the exaggerated texture that comes from artificial working over of the finished plane, but rather the slight roughness that seems to come from a natural lack of regularity. The tile roof, since it is small in area and comparatively close to the eye, should have only moderate variations in color.

THE LIVING ROOM, WHERE ANTIQUES AND FINE REPRODUCTIONS ABOUND

THE FIREPLACE, CENTER OF ONE LONG WALL

THE PAUL REVERE MODEL HOUSE

In Buffalo, New York

ETHEL LEE McBAIN, ARCHITECT

IN the fall of 1929 a model house was built by Cleveland Hills Properties in Buffalo, New York. Of course model houses are nothing new. Such houses are constantly on display in all parts of the country, but this was unique among its fellows. Because the famous Paul Revere house in Boston, Massachusetts, furnished the inspiration for its design, it was called the Paul Revere model house, or more often, the Revere model house.

The house attracted thousands of visitors during all stages of its construction. Those who followed its building—and many did, returning again and again, intrigued by its growth under the hands of the workmen—saw a construction that obeyed all the tenets of good architecture. Corners were rein-

A UNIQUE MODEL HOUSE

Here is the dwelling which was inspired by the home of Paul Revere in old Boston. Siding sheaths its walls except where wide planks are set upright in picturesque fashion below the second story overhang. Moulded drops at the corners, batten shutters, and leaded glass windows are characteristic of the period it represents. At either side of the door are old Colonial lanterns, and over it is a large golden spread eagle to welcome the visitor.

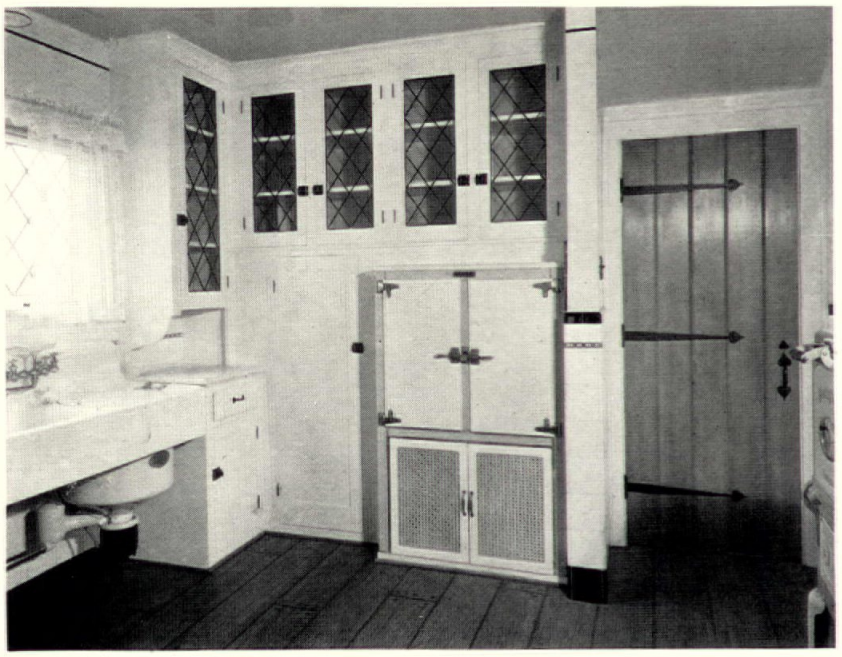
forced, studs doubled over all openings, firestopping placed, sheathing and subflooring laid diagonally; innumerable were the details which make a house staunch and which minimize depreciation.

But most of the visitors came after the house had been completed. And completed it was, down, or rather up, to the last shingle, and furnished even to the last footstool.

The entire house was built of Arkansas soft pine, with the exception of the plank floors which were of oak. All interior woodwork, which included the extensive paneling, was of this type of pine. The grain of this wood is one of its choicest features. Making the most of this, the woodwork was given a transparent finish with the mellow, aged appearance such as early Colonial woodwork attained only after years of wear and repeated waxing.

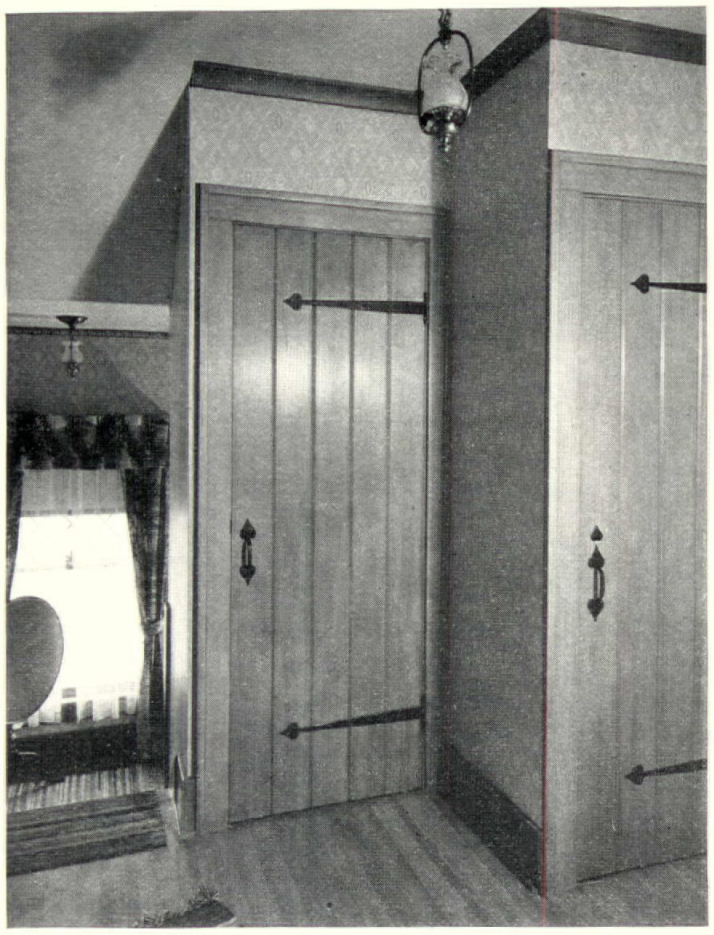
The walls of the living room were sheathed with wide, V-jointed pine boards, the paneling extending from the baseboard to the beautiful wide cornice at the ceiling line. Similar paneling was used in the dining room in the dado surrounding the room. Here knotty pine was used, because knotty pine is characteristically early American. Before the days of power machinery, when whip sawing was the practice, the log was live sawed from bark to bark, clear wood, knots and all. Although the Colonial builder used such knotty lumber of necessity, it was his aim to use clear material

THE DINING ROOM



THE UP-TO-DATE KITCHEN

MANY REAL ANTIQUE PIECES FURNISHED THE BEDROOMS



DOORS THROUGHOUT THE HOUSE WERE SIMILAR TO THESE

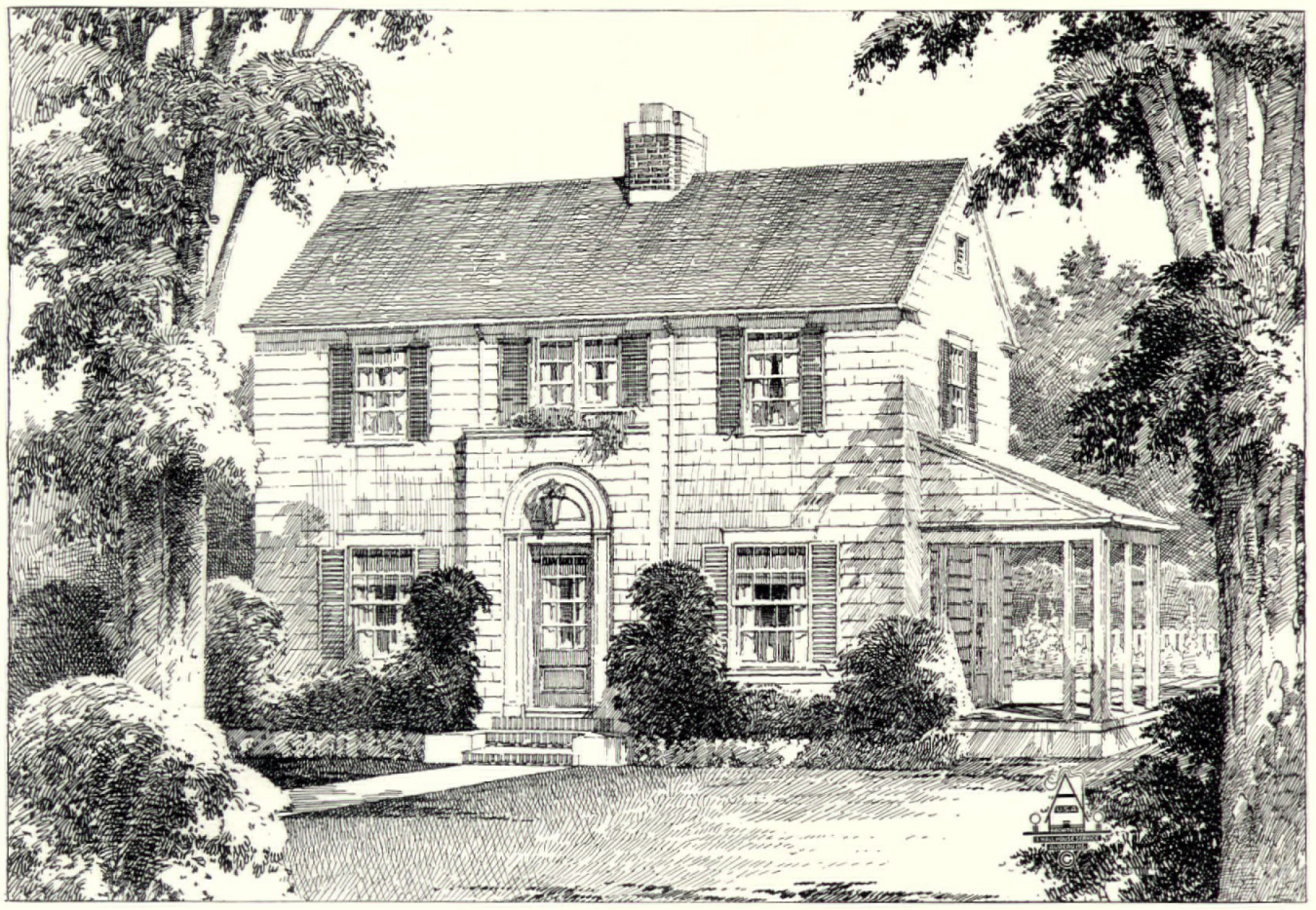
wherever possible. The contrasting clear paneling of the living room, therefore, is not incongruous with the period represented.

Not only in its decorations but in the furnishings selected for its display, the interior reflected the charm of early Colonial days. Antiques or fine reproductions were used almost exclusively, with only a sufficient touch of modernity to provide an appearance of comfort and avoid the look of the museum.

The house has six large rooms. In the living room a color scheme of tan and bright red was selected, and here were lovely, old-fashioned wing and banister backed chairs, a beautiful old stretcher base table in maple, a sofa, and a curly maple tambour desk. In one corner stood a picturesque grandfather's clock, and on the floor were fine old hooked rugs. As might be expected, the fireplace proved of particular interest. This was of stone, surrounded by pine paneling.

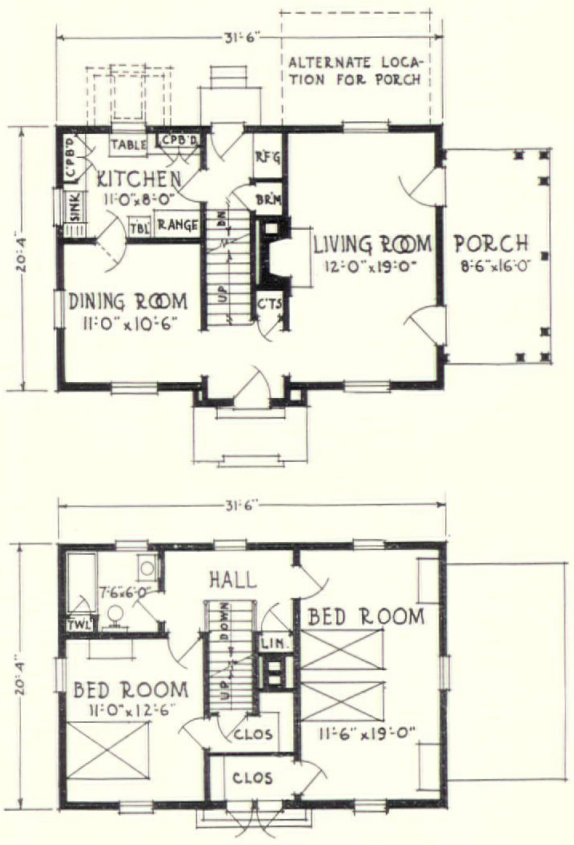
A dainty Colonial wallpaper covered the upper walls of the dining room. Here the furniture was of mahogany; shield-backed chairs, a table with broad drop leaves, a small sideboard on which were a silver coffee set and tall candlesticks. Hangings here were of chintz in the various autumn shades.

One of the bedrooms is shown in the illustration. A tall field bed with sheer white drapery occupied a prominent position in the room. A fine chest of drawers occupied one corner and a delightful slant top desk another. Rag rugs on the floor, a quaint dotted paper on the walls, and colorful draperies at the windows furnished a charming background.



DESIGN 5-*A*-52

COLONIAL HOUSE WITH SHINGLED WALLS



THIS house, designed to meet satisfactorily the needs of the small family, combines both fine architecture and desirable building economies. It is not oversize, waste space is eliminated, and stock framing members are used throughout. If desired, a breakfast nook may be added as indicated by the dotted lines.

The rooms are all of adequate size, each with a corner location permitting cross ventilation and light. Wide cased openings from the hall to the adjoining rooms give the first floor a pleasantly spacious effect.

The exterior displays the fine restraint typical of Colonial design. Its charm is dependent largely on excellent proportions and spacing of openings. The plan is of the central stairway type.

Hewitt

ENTRANCES, HALLWAYS and PORCHES

By BLANCHE HALBERT, Research Director Better Homes in America . . . . . .

THE entrance of the home should not be characterized as architectural detail. In fact, the doorway is often the feature on which the architect depends to individualize his entire house. This is quite true in small houses. The house entrance is not only important in individualizing the house and in adding beauty to it, but it should be inviting and should express welcome and hospitality. Because there are so many enchanting doors and doorways that can be copied, there is too often a tendency to select a handsome doorway regardless of its appropriateness and the size and style of the house. I know a family in Washington who obtained a beautiful door from an old historic mansion which was being wrecked. The door is still beautiful. Its wrought iron strap hinges and hand carvings are still there but it does not belong to the modest little house where it has been placed. So it is for the architect to decide the style and type of entrance best suited to the house.

Doors and doorways are much less elaborate today than in former times. The doorways of the Elizabethan period for instance were rich in ornamentation and detail. Decorative pilasters and pillars, carved moldings and even the hinges and hardware were ornamented. In the early Georgian period, the doorway became more simple and the central urn appeared over the center of the doorway, which is copied over and over as part of the doorway design in small houses today. Formal panels over doorways were also introduced and carved architectural embellishment became the over-door decoration. Later, in the Nineteenth Century door trim became bold in its decoration with large panels in the lower half of the door. In the Eighteenth Century in Italy carved, paneled and inlaid doors were in popularity. Sometimes each of the many panels represented a different subject. Another door in vogue in Italy was the entirely plain surface decorated with a many-colored landscape. Painted over-door panels were also common. In France both curvilinear and rectangular patterns above doorways were much in use.

So the doors and doorways of past centuries may be characterized by decorated pilasters and pillars, elaborate carvings and decoration of panels, handsome hardware and wrought iron. From all this we have inherited many excellent doorway designs, effective wrought iron work, and perhaps more practical than beautiful hardware. But with pleasing proportions and simplicity in design the doorways of today may be made as effective.

Copies and adaptations of New England Colonial, Georgian and Southern Colonial doorways are much used in the small house architecture of today. The hooded doorway, the over-door fan and panel decorations are commonly found, also the Dutch door that permits the opening of the upper half without the lower. It is said that the first Dutch doors were so made in order to prevent pigs and chickens from entering the house.

Although it is not possible in small house architecture to produce the elaborate and decorated doorways of past centuries, the small home owner has a splendid opportunity to obtain copies of doors and doorways rich in tradition of Colonial, Norman French and English architecture through some of the mill work organizations that are making special effort to produce copies of the old handiwork. These authentic copies should

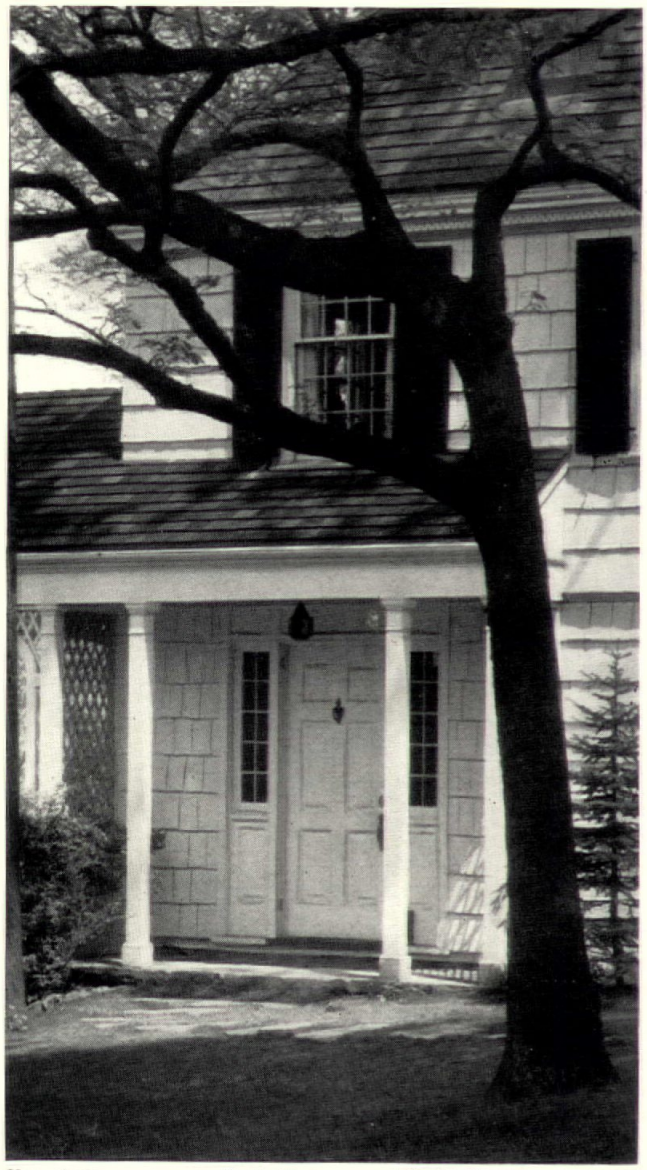
assist in providing architectural harmony in small house architecture. Examples of Cotswold found in the English half-timber houses and examples of doorways of the Tudor Gothic period with their rustic lintels, Gothic arched door and other designs which were used in the early English half-timber houses are obtainable in copy today in mill work which carry out proportion and design and much of the interesting detail. The actual hand carving and the hand wrought hardware cannot be obtained but proportion, all the elements that characterize the style, and even detail may be copied. Some of these mill work companies have studied, without regard for expense or time, the work of the old craftsmen in order that the copies may be architecturally correct and that the charm and dignity of some of the old handsome doorways may be enjoyed by families who cannot well afford to buy individual pieces.

Whatever design the doorway may be, whether it represent the work of craftsmen or a very good mill product, it should be in keeping with the style of architecture as well as provide a pleasing, hospitable appearing entrance.

In no other part of the house does "form follow function" more surely than in the entrance hallway, for although the hall is commonly believed to be no more than a passageway between the entrance and the other rooms it should characterize the entire house. The real purpose of the hall is to express without boldness hospitality and welcome. It should in reality become the keynote of the entire house interior, for there the first impression of the interior is obtained.

The old Georgian period hallways were indeed elaborate in design and in their furnishings. Many of them had chimney pieces. Glass stair rails were common as well as extensive and elaborate wood carving. So wide were the old Southern Colonial halls that it is reported that when Tarleton, the General, made his raid he ordered his troops on horseback through these halls on his tour of inspection. Perhaps one of the finest old halls still to be seen today is that of Westover the home of Colonel

(Continued on page 37)



Van Anda *B. F. Chapman and H. M. Woolsey, Architects*

The entrance above need not be expensive, yet it would be difficult to find one more pleasing and hospitable and more suitable for its place than this.

A terrace just outside the door, preferably at the rear for privacy, or screened from public view, encourages out of door living and is an asset to home life.

Hewitt

BETTER HOMES IN AMERICA SECTION

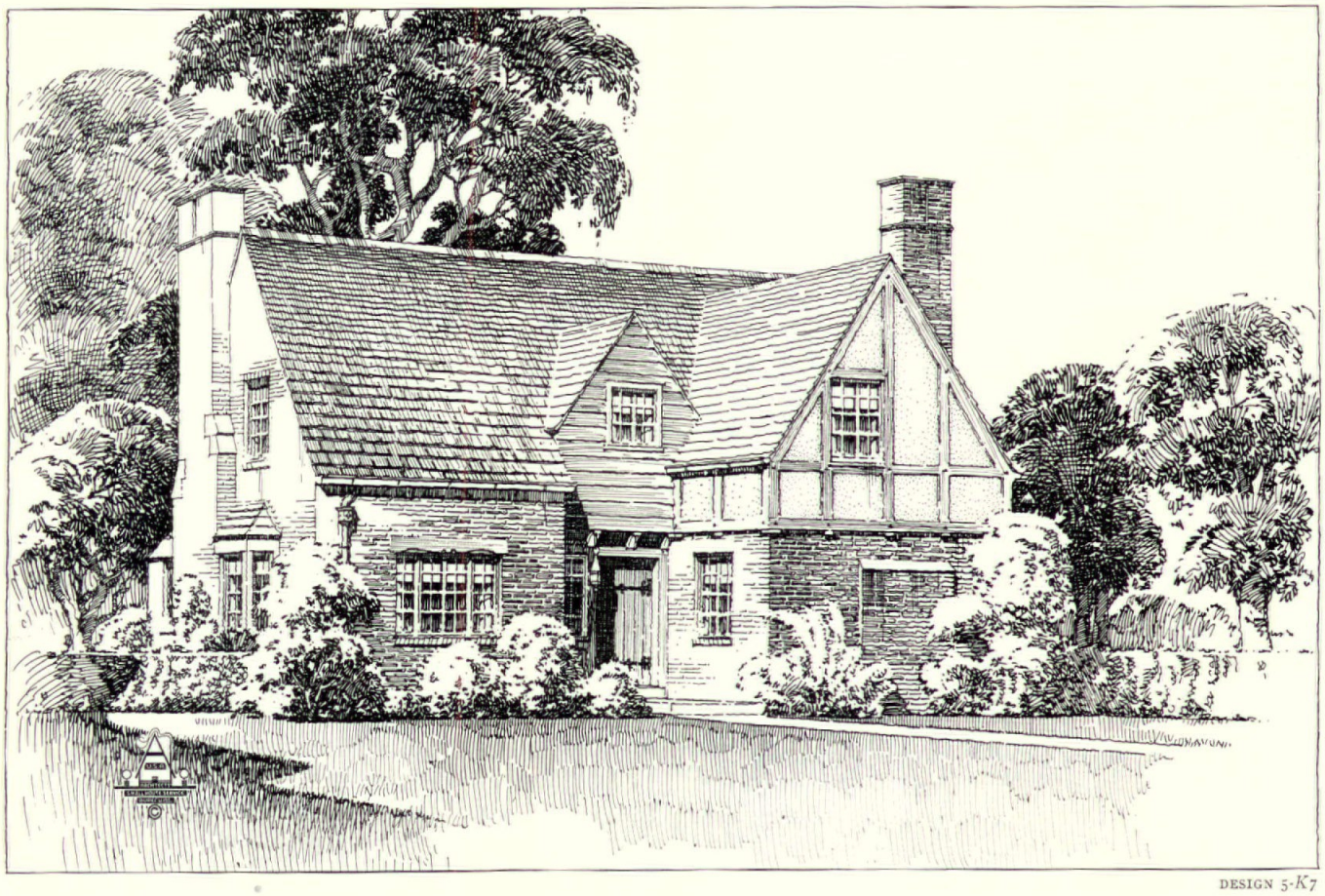
. . . . . PICTURESQUE IN THE ENGLISH MANNER

HERE a number of the most charming features of English domestic architecture have been successfully incorporated in a small home. It is readily adapted to lots of various widths, for it may be faced as shown in the perspective or as in the plans. On the narrow lot the kitchen and dining room will be at the front, leaving the living room to overlook the garden view at the rear.

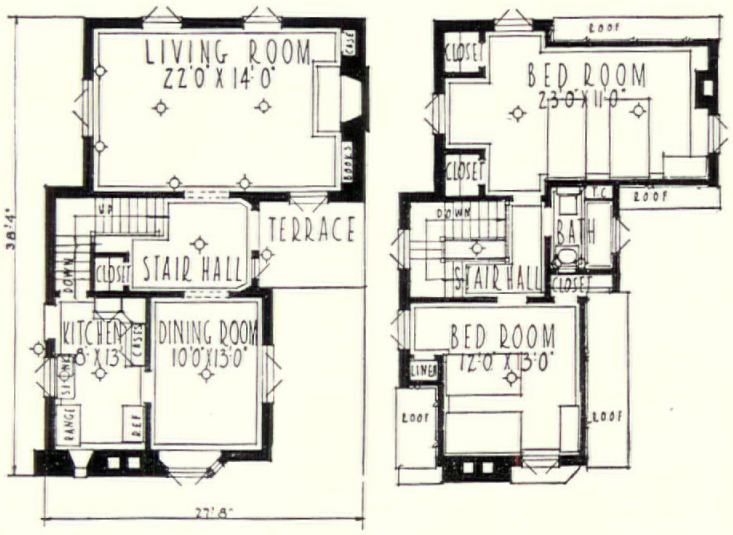
The living room is a large, well proportioned room lighted from three sides, and with a handsome stone fireplace, at either side of which are open bookshelves mantel high. Double French doors open upon the side lawn. In the basement, below the living room, is a large recreation room also with a fireplace. As shown in the sketch, this is of brick and has convenient storage closets flanking it.

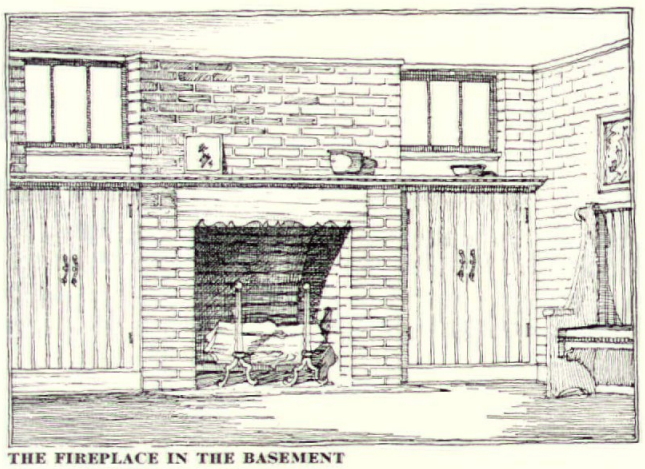
On the second floor are two large bedrooms, one with outside exposure on three sides. Closet space is ample, and includes separate places for linen and for towels. Floor and wainscot here in the bathroom are of tile.

The house is of wood frame, with an exterior finish of stucco and brick veneer combined. The roof is of shingles, the windows are casements with metal sash.



DESIGN 5-K7

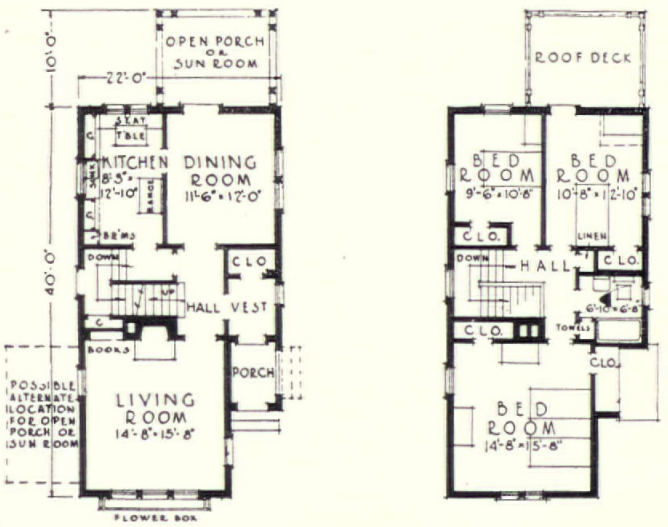




THE FIREPLACE IN THE BASEMENT

SMALL HOMES of ARCHITECTURAL DISTINCTION

a handsomely bound book of 250 small-house plans, edited by Robert T. Jones, Technical Director of The Architects' Small House Service Bureau; offered as a guide to aid you in building a home of "architectural distinction."



The narrow-lot house shown above was built from design 6-A-78. It is of wood frame construction finished in stucco and shingles. The living room is exceptionally well lighted. The house shown below was built from design 6-A-51.

• INCLUDES 42 SPECIAL PLANS FOR NARROW LOTS • • •

No matter when or where, or on what size lot you decide to build, you will want a house with the best possible appearance outside and the most satisfactory arrangement inside. This new book of 250 carefully selected house plans has been published in the interests of the builders of small houses. Careful study of the floor plans, descriptions, and illustrations of these houses will profit anyone considering the building of a home. Complete blue print plans of all the houses shown here are available at a very low cost. The price of the "Small Homes of Architectural Distinction" is $5.00. It contains 800 illustrations on its 275 pages. It is a large book handsomely bound in cloth, the cover stamped in gold and black. Every type house is shown. It cannot fail to furnish you with information and ideas worth many times its purchase price.

Architects' Small House Service Bureau, Inc.
1214 Second Avenue South,
Minneapolis, Minn.

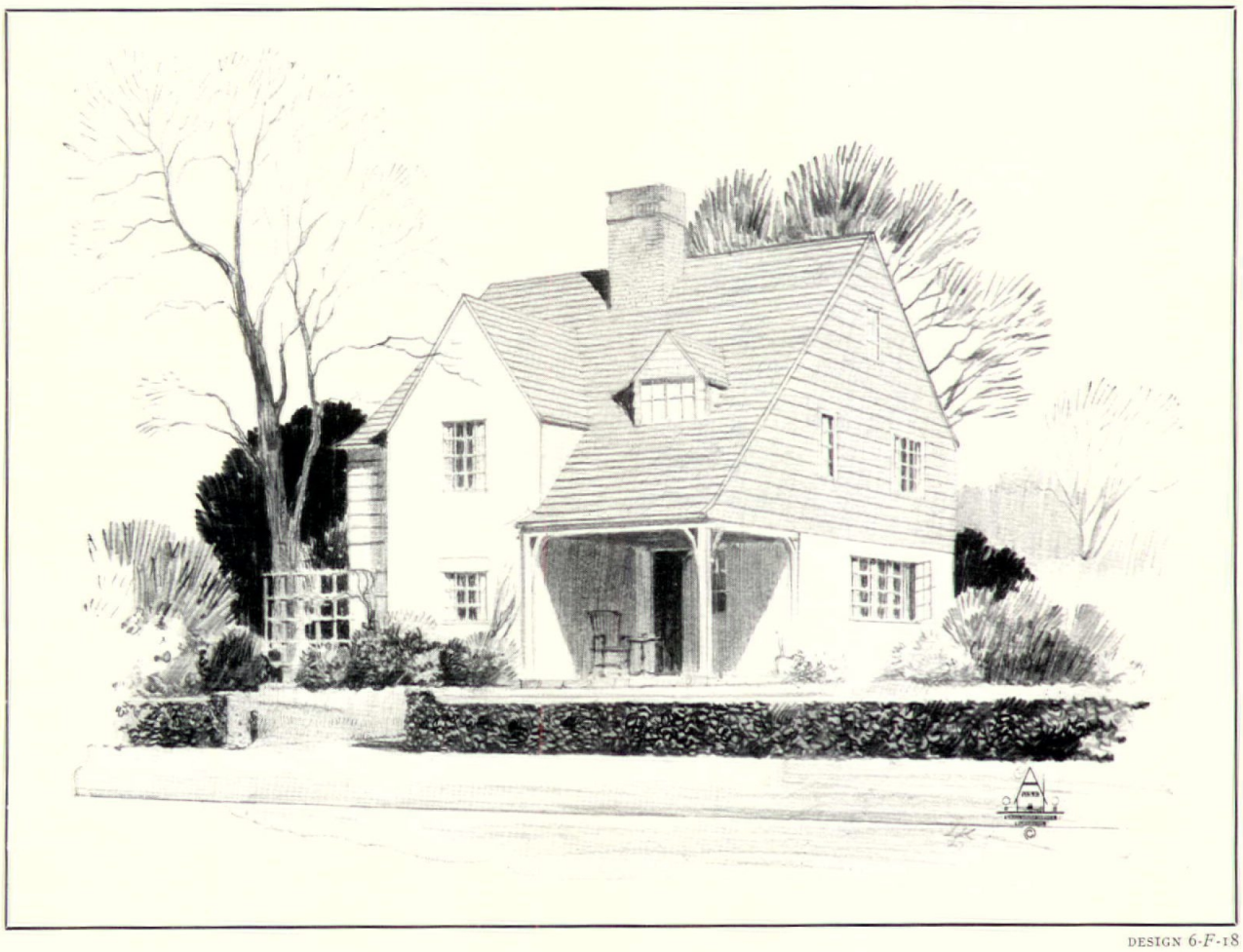
Check is enclosed ☐
Send C. O. D. ☐

Please send me one copy of **Small Homes of Architectural Distinction,** Price $5.00.

Name_____

Address_____

City_____ State_____

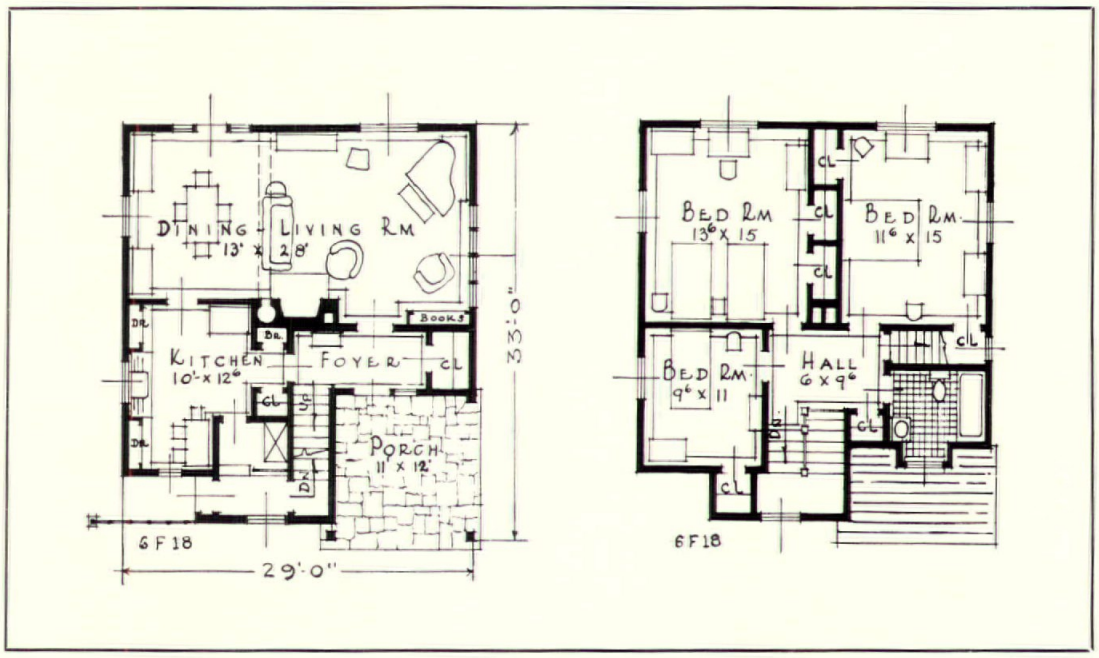


DESIGN 6-*F*-18

FOR THE LOT THAT FACES NORTH

ALMOST half of our houses must face north. To build for this exposure a house designed for a south facing lot is to lose an opportunity to have the rooms most pleasantly situated. If you ask an architect how a house should face, he will say that the living quarters are most delightful with a southern exposure and that the dining room should have morning light. If prevailing breezes are from the south or west, as is usually the case, the cooking odors from the kitchen will not be wafted through the house if the kitchen is north and east. The living room, too, will receive direct breezes from the southwest in summer to cool it and be protected from the cold northeast winds of winter. So you will see that this house has been particularly designed for a north facing lot.

A house of shingles and stucco. A trellis conveniently screens the service entrance.



TREATED LUMBER MAKES HOUSES MORE DURABLE

As low an investment as $100 will enable the prospective home owner to add years of service to his building by the use of chemically treated lumber in parts exposed to moisture or in contact with the ground where decay and insect attack are most likely to cause difficulty.

The initial cost of treated lumber for important structural parts, such as foundations, sills and joists, and for "vital spots," such as windows and door frames, in the ordinary small house is far less than the expense of repairs and replacements that otherwise might be necessary later.

A current publication of the National Committee on Wood Utilization of the Department of Commerce, "Treated Lumber, Its Uses and Economies," points out the merits of this material for use in houses and small buildings. In discussing the cost, it says:

"A surprisingly small investment will provide all the treated lumber that is required for most buildings. The average small house calls for a total of approximately 10,000 board feet of lumber, only certain parts of which should be treated, depending upon the construction. As low an investment as $100 for treated lumber will often provide protection from decay and termites, and this is a very small per cent of the entire cost of the structure. It also is a very small per cent of the expense involved in the repair of those decayed portions of the building which may occur when untreated wood is used."

There are two principal preservatives that are especially well suited to lumber intended for house construction. Zinc chloride which does not impart an odor or discolor the wood is generally used for lumber where painting is desirable. Coaltar creosote, although it discolors the wood, has certain properties that make it of value in uses where painting is unnecessary, but where the danger of damage by decay or insects may be greatest.

In using treated lumber recognized methods of treatment must be combined with proper preservatives in order to obtain long time service. The mere brushing or spraying of a piece of lumber will not make it immune to either decay or insect attack, the principal reason for treatment. The preservative must be forced into the wood under pressure to be effective.

Although there are a number of naturally durable woods upon which home owners may rely, preservative treatment is intended for the less durable species which, nevertheless, find wide application in house construction. Treatment makes these woods last from one to five times their customary lifetime. While the first cost of treated material necessarily will be somewhat higher, the cost per year service is the proper basis on which to figure.

Treated lumber in standard grades and sizes suitable for house construction is available in retail lumber yards through a program of distribution sponsored by the National Committee on Wood Utilization.

MODERN METHODS OF GARBAGE DISPOSAL . . . .

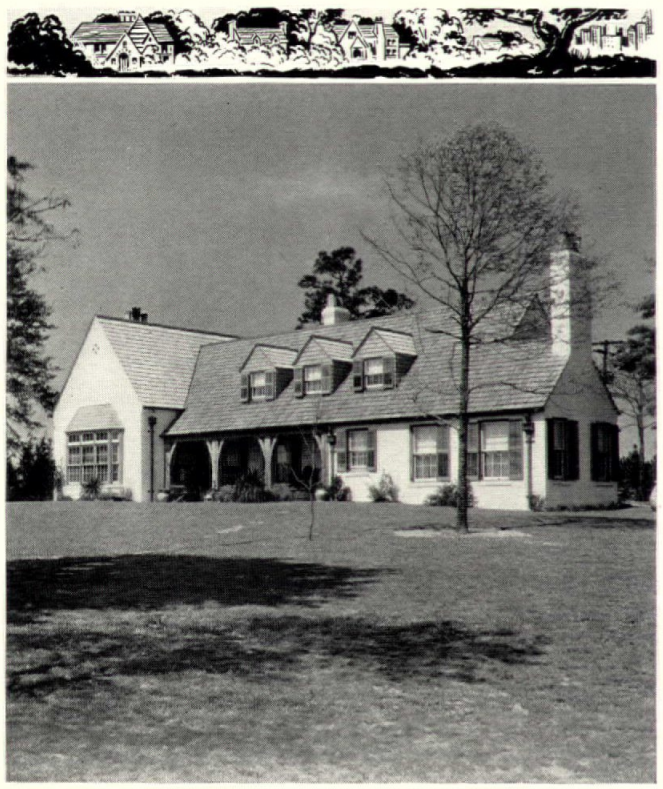
What do you do with your garbage? Nobody but you cares much. The question is one for you to ask yourself. Are you going to depend on garbage removal by the city or by private collectors? Is this service dependable? If so, what sort of garbage receptacle will you have? Is it to be an open kind set beside the kitchen door or by the garage? Probably not, if one takes into consideration the nuisance that is created.

The modern garbage receptacle goes underground. It is a metal container with a hinged cover that cannot be misplaced, easily and conveniently operated, within which is placed a removable can. When the lid is down it works flush with the turf, is protected from flies. The problem of appearance and nuisance gets a definite solution, but in many cases not a complete one.

For instance, you have to walk out to the back yard to deliver the garbage. Again, if collections are infrequent or irregular, this type of equipment is not suitable, and then the incinerator offers a complete solution.

There are a good many types. The principle is to have a combustion chamber with a large flue. In the best type the chamber is connected conveniently with the kitchen, so that all refuse from kitchen operations can be easily dumped through a tight fitting door in the wall. It falls into the basement story, where the incinerator proper is. Here it is dried by passing a large volume of air through it. Tin cans, broken bottles, waste of all sorts from the kitchen goes into the burner, and the whole accumulation is fired occasionally. The unburnable objects are sterilized. They help to separate the burnable matter, so that it is aerated—dries more rapidly. At infrequent intervals the unburnable residue is removed.

Another type is of metal, a separate unit in the basement and gas fired. It can be fired automatically from a switch in the kitchen. This type is usually connected with an available flue in the basement—not the house heater flue—and requires no additional construction. Its convenience, particularly for a house already built, will be appreciated by many.



A charming new home in Mobile, Ala., designed by George B. Rogers, Architect. Shingles and trim are stained with Cabot's famous Gray Creosote Shingle and Wood Stains.

Roofs are Proofs!

Roofs are proofs of what you'll find inside the home. They not only betray the character of those who live beneath them but they indicate the appearance of the rooms they protect from the snow and rain. Is *your* roof a contradiction of the beauty of your home interiors?

Then use Cabot's Stains. They are made by the new patented Collopake Process. They give your roof a glowing, well-kept appearance and an armor of lasting beauty. The colors penetrate the wood with the oil, instead of merely lying on the surface, like paint.

In Canada, Cabot's Collopakes and Stains are made and sold only by BRANDRAM-HENDERSON, Ltd., Montreal.

Cabot's
Creosote Shingle and Wood
Stains

Use this Coupon — Samuel Cabot Inc.

141 Milk Street, Boston, Mass.

Gentlemen: Please send me your Stain Booklet

Name .....

Address SH.1-31

adds ⁂ ⁂ ⁂ ⁂

CHARM

to any home

The charm of any home, new or old, can be greatly enhanced by the installation of a CONOVER *Electric Dishwasher Sink.* It not only beautifies the kitchen but characterizes the owner as a thoroughly efficient homemaker.

CONOVER Electric DISHWASHER

Washes, rinses, dries and is self cleansing

The disagreeable features of hand dishwashing are eliminated by the CONOVER and it saves three to four hours of kitchen work every week. Large capacity, flexible rubber plated dishracks, new modern colors and many other advanced features.

Highly Endorsed

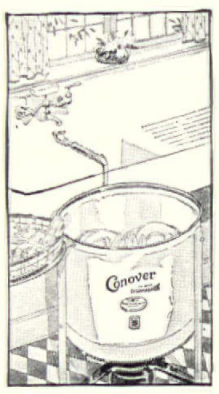
Tested and approved by Good Housekeeping Institute, Delineator Home Institute and thousands of homemakers.

Sink Models and Portables

The CONOVER Electric Dishwasher can now be had in sizes and models to meet practically every residential requirement.

Sink Model CONOVERS are sold exclusively through the plumbing trade. *Portable Model* CONOVERS are sold only by leading department stores, electric light companies and other electric appliance dealers.

Send coupon for free folder.



Portable Model CONOVER

THE CONOVER COMPANY

Dept. SH-1, 140 So. Dearborn St., Chicago, Ill.

District Offices: New York, Philadelphia, Boston

MAIL TODAY

Please send me the folder checked below:

☐ The Kitchen of Tomorrow (Describing CONOVER Sink Models).

☐ The Better Way to Do Dishes (Describing CONOVER Portable Models).

Important: Be sure to attach your name and address, and, if a dealer, state name and nature of your business.

NEW POTTERY FOR THE LIMITED BUDGET

(Continued from page 15)

ILLUSTRATION SIX

A cotton woven cloth in grey tones of green, brown, and beige, with napkins, which, while matching in color, are different as to texture, something quite permissible this season. The dishes are green and glasses amber.

that cost much less. Linen sets of cloth and four matching napkins may be found for $1.49, while exceedingly smart cotton crash, hand-blocked cloths in yellow, brown, mauve and red may be had with four napkins at $2.75. In linens for the tea, bridge, breakfast or informal luncheon table, the most beautiful this season as well as the most serviceable from a laundering point of view, are those in any of the sand shades,—ecru, eggshell or ivory, all of which make such harmonious backgrounds for any color or style of china or glass.

The dull glazed pottery shown on this table is of a new texture developed by one of New York's leading shops especially for the limited budget. It is so excellent, however, both in finish and design, that it is being used on countless tables where expense does not have to be considered. To match this pottery, there are tumblers, sherbets and goblets of many unusual styles,—stemmed or footed, tall or short, slender or squat, many of these selling for as low a price as one dollar for six. Singly, they cost 19 cents each. And in speaking of this matter of color in glassware, pottery or linens, we have given up the harsh, bold shades of a season or so ago. Today the hues must be delicate, of faintest pastel tones and when one can find a quaint squat water pitcher, six matching glasses with tray in the palest blue at only $4.95, the set without the tray for $2.95 with other sets in amber, green or rose for less, there is no reason why any table today need be unattractive.

But to go back to our pottery. As we have said, each course may be served on plates of different colors and designs, the only requirement being that the table from first to last must make an harmonious picture based on a central color scheme. We may even, if we like, use some foreign or "peasant" pottery with the fine products of our American kilns. A most unusual ware that combines well comes from Italy and is called "Sgraffito," an unusual name for this ware, that is in a solid color with the design cut deeply through making a subtle change in color values. We are showing here, Illustration one a well-designed flower holder and bowl, in dark green suitable for nuts, salad or fruit and these additions to the dining room cost but one dollar each. Still another import, this from Germany, are the pitchers shown in Illustration three, made in orange, yellow and black to bring cheer and color to breakfast table or for the Sunday night supper. This ware, finished in a smooth glaze that lends delicacy to the bright hues is most practical as it does not chip easily. As to its price, this is a range from 59 cents for the little cream jug up to $1.95 for the largest pitcher. Holland and Spain are also sending us some very interesting pottery, one 32 piece luncheon set from Holland in well-blended tones of blue, orange and green on a deep cream background costing but $4.95.

And not only have new wares and colors been fashioned for our dining tables but the new kitchen pottery is just as gay and pleasing. We are showing on page 35 some very new kitchen dishes that seem especially desirable with their deep cream surfaces polka-dotted in blue, red or yellow. When the doors of cabinet or icebox are opened and these bowls and jars are seen, there is a sense of orderliness and neatness with color conveyed that is not expressed by similar dishes in solid colors. And the price of these? Only $7.50 for a fifteen-piece cereal set, a nest of kitchen bowls priced at $1.50, the small butter crock and pitcher at 75 cents each.

And now let us look at some of the many tables we had set for us with the art glaze pottery mentioned before, costing but $3.95 for a 32 piece set. We had several tables arranged for us with this ware for the very simple reason that there is nothing quite like it to be had today at that price with such colors, texture and design. These dishes, moreover, are suitable alike for the simplest breakfast tray or most formal luncheon.

In Illustration two, we have a bridge luncheon table that is very plain and simple, its pottery in a dull French rose. With this are pink-footed tumblers, and beside them similarly shaped glasses which, at this luncheon, are to be used for the sherbet. The glasses to be used for sherbet are a part of the set mentioned above, the pitcher being shown on the side table and priced at $4.95. Both the tall glasses and the sherbets without the pitcher may be had as a set for $3.95. The center flower bowl is part of a console set, the three pieces costing $1.95. The flowers are freesias in a deep cream.

Illustration five shows a breakfast tray, the legs of this and its curved front edge making it a great sickroom convenience. For this an art glaze set in green was chosen, the tray cloth and napkins in ecru with green stripes. This twenty piece breakfast set like the thirty-two piece luncheon set costs $3.95.

For Illustration six, a gay woven cloth in green, brown and beige was chosen, the napkins being of a different material but in the same colors, to show the variety permissible in table furnishings today, provided the color scheme be harmonious. The pottery was in green, the tumblers (a most unusual style), in amber at nineteen cents each. On the most limited budget, the modern housewife may make of her table an inviting picture whether the occasion be a formal one for the invited guest or for her own home-circle.

For the refrigerator what could be more sanitary and attractive than bowls and pitchers—each with its cover to keep foods sweet and free from contaminating odors. The polka dots are in red, blue, or green to match the kitchen color scheme.

ILLUSTRATION SEVEN

MACHINES WASH DISHES

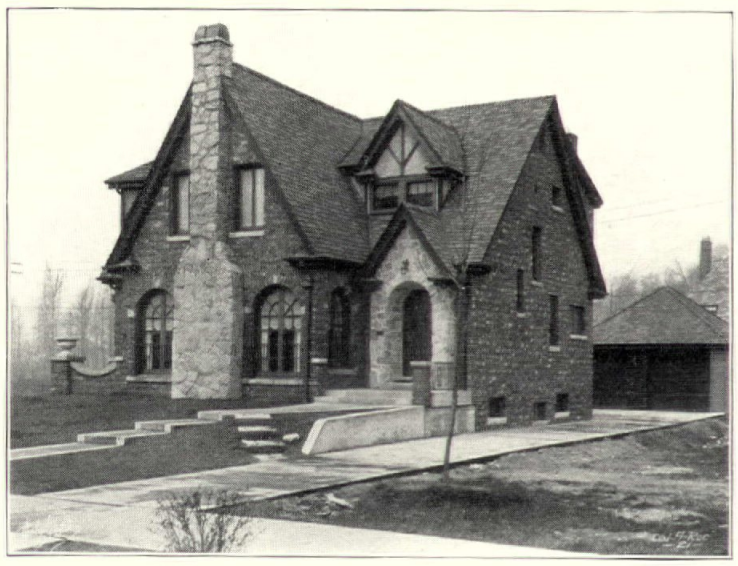
(Continued from page 22)

acid-resisting enamel are the most expensive but also the most beautiful and far more durable. When vinegar or the juice from such fruits as the lemon and tomato falls in a sink, it roughens the surface and makes it less durable. It is this that the acid-resisting material, as its name suggests, will prevent.

On the whole, it seems well worth while to purchase acid-resisting sinks which will keep their impervious surface throughout years of household use.

All manufacturers have certain standard dishwasher sinks. First, a sink with the dishwasher taking the place of the drainboard (in two makes the dishwasher top serves as a drainboard). Second, the same with an additional drainboard at the other side. Third and fourth, the same with edges adapted to tiling around it. Fifth, a model designed to be hung on the wall but containing just the dishwasher, that is an individual dishwasher. Sixth, a

(Continued on page 39)



its Roof
OF CED-A-ROCS
has Character

In beautiful Sauganash, near the Forest Preserves northwest of Chicago, stands this distinctive house—and its garage—with roofs of darkly hued, vari-colored Ced-A-Roc Shingles.

But beautiful color is not a lone trait of Ced-A-Roc character. That character is as deep as the good clear cedar shingles that form the cores of this different roof. Those fine cedar shingles are coated with asphalt to preserve their sturdy qualities. Then the asphalt is surfaced with crushed slate or rock to add color, texture, and fire resistance.

Ced-A-Roc Shingles are the first roofing in which wood is used to be granted the Class "C" label of Underwriters' Laboratories and to become permissible in fire-restricted zones.

Write for Bulletin A-31

The colors, durability, beauty, and economy of Ced-A-Roc Shingles fit them for side walls and roofs of any type of building in any surrounding. Learn more about them in Bulletin A-31. See them at almost any good lumber dealer's. Ask for sample, if you wish, when you write for Bulletin A-31.

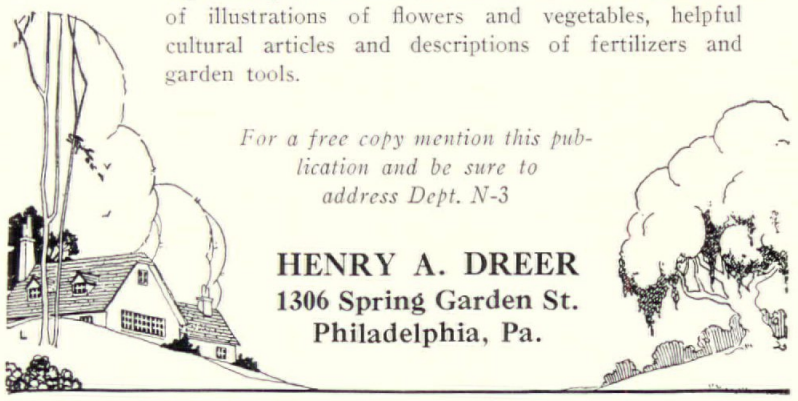
BECKMAN-DAWSON ROOFING COMPANY
Tapered Shingle Specialists Since 1908
223 West Jackson Boulevard, Chicago, Illinois
Factories at Chicago; Detroit; Lockport, N. Y.; Winona, Minn.

WINTHROP
CED-A-ROC
CEDAR + ASPHALT + ROCK
SHINGLES

Winthrop Tapered Asphalt Shingles, Argotile (slate surfaced) Roofing, Supreme (mica surfaced) Roofing, Waterproof (talc surfaced) Roofing.

DREER'S GARDEN BOOK

Winter nights in summer gardens! There's fascinating reading in our 1931 Garden Book, with its hundreds of illustrations of flowers and vegetables, helpful cultural articles and descriptions of fertilizers and garden tools.



For a free copy mention this publication and be sure to address Dept. N-3

HENRY A. DREER
1306 Spring Garden St.
Philadelphia, Pa.

SELECTING THE PLOT OF GROUND

(Continued from page 19)

values will be affected in the future by the trend of the district in which the property is located and whether or not it is in the line of business, apartment or residential development. A survey of the section and its zoning regulations can be made with this inquiry in mind, and while no one can know definitely the future of a neighborhood, judgment based on actual facts is less likely to be in error than a blind guess.

And not until all these dull details of location, title, transportation, etcetera, have been verified, may we turn to the more interesting part of buying our home site, and that is the personality of the ground itself.

A pleasant lawn and a garden are always part of our thoughts for a home, but once involved in the fascinating details of building, the development of the grounds is usually forgotten until the last carpenter departs with his hammer, until the last painter picks up his paint cans, brushes and ladders. And well may it be temporarily forgotten, for there is little one can do about the yard while the workmen are still on the ground. But when the house is finished and stands out starkly in its bright newness, the work of giving to it living, growing beauty, of softening it and mellowing it begins.

It is then that we realize most poignantly how the topography of the ground dictates its final character, even though it yields gracefully to modifications. And this is where a wise selection in the lot asserts itself, as the kind of a house and a yard we have longed to own gradually assumes the form of reality. Sometimes the architectural style of the house to be built has governed the choice of the ground; sometimes the lot has suggested the type of house, but either way there must be a thorough harmony between the two elements. A Colonial house, a French Provincial house, a New England salt box, or an English cottage each pre-supposes a different type of surroundings as do any of the periods,—even the modern!

Perhaps it is a terraced lawn that will best frame our home and serve our needs, and in this case a spacious lot offers the most promising material for growing itself a trim green sward of grass to be patterned with shrubbery and trees according to the specific demands of the house. Or maybe the picture we have carried in our mind of the place we want is a rustic shingled house or a stone cottage that fits a tangled hilly spot in the heart of civilization yet situated so that the front gate latches inside a secluded world of our own.

Besides architectural distinctions, our own preferences and uses for a yard also govern the type of a lot to choose. If we would spend leisurely reading hours outdoors we look for the promise of quiet shady comfort, while the amateur gardeners among us search for a plot that adapts itself to the growing of a riotous profusion of flowers. If we want open space for the children to play in, or a lawn for tennis, croquet or miniature golf, we seek a lot with a fairly level sward for proper grading. Those of us who prefer thickly wooded grounds to be left in their natural state may sometimes find a sequestered but accessible footage on the outskirts of the city at a reasonable cost. For the small city lot, there are two different ways of considering it—with a fence or without a fence, and it makes a good deal of difference in the selection which we decide upon. A pocket handkerchief lawn in front and back is usually the most decorative from the street view and gives a parkway effect if all the houses on the block are also left open. But the continental custom of enclosing the lot in a wall, a high fence or a hedge gives more privacy to the yard and multiplies its usefulness. In an enclosed garden of this kind, table and chairs set beneath a serene and placid tree or in the shade of a wall makes a pleasant place for light meals or tea on languid afternoons and invites hours of reading, sewing and entertaining there. Thus may even a very tiny garden achieve an intimate charm and enhanced usefulness.

Often a single big tree, a small brook or a gentle slope are invaluable decorative advantages because the plan of the landscaping—or even of the architecture—may be made to emphasize the irregularity in an interesting way. A small ravine may be turned from a drawback to an asset if it is treated as a sunken garden or as a water garden (by lining with cement, piping and filling with water and there cultivating a variety of water flowers.)

Such possibilities considered at the time of the purchase and recognized in the plans for the house enable one to achieve a home that is completely harmonious within and without. When we can add to a desirable location a bit of individual charm and the possibility for interesting development, the estate, whether it is a city lot or a suburban tract of several acres, assumes personality and character.

Evergreens
and Broad Leaf Flowering Evergreen Shrubs.
CHOICE PLANTS
Write for Price List
Nature's Rhododendron Nurseries
BERT E. RAMS
Elizabethton - Tennessee

What is the Style of a House

(Continued from page 13)

2. Does the exterior result from the arrangement of the interior, or is it a preconceived shape into which the interior has been jambed at the sacrifice of practical requirements?

3. Do all of the parts from the door knobs to the weather vane on the roof harmonize with each other, or do they seem to be merely an assorted lot of isolated forms?

4. Does the whole scheme suggest all the idealism of what a home should be, or does it seem to be strange and odd with no ancestors?

5. Is the whole made up of a unified group of masses, when viewed from the distance, or does it jump and jazz on the horizon?

6. Is there an air of rest, composure, dignity and charm resulting from harmonious proportions and colors, or is there a restlessness and irritating air about it caused by clumsy proportions and clashing colors?

If the first half of all six of the above questions can be answered with a yes, then the house will have "style." It will be a house in the "modern style" but not in the "modernistic."

An Out-of-the-Ordinary Cottage for an Unusual Site

(Continued from page 7)

The house has a rugged, sturdy appearance as befits its site and its purpose. In order to avoid the line of demarcation between foundation and superstructure, which occurs when a frame house is built on a sloping site, the architect used haydite concrete blocks for both walls and foundations. These blocks are left exposed inside and are painted white with the same cement paint used on the exterior. This paint applied over exterior walls in which the mortar joints have been left rough gives a most pleasing texture.

The windows are casements with metal sash, and in most cases across the openings are heavy wooden lintels flush with the walls. With the exception of the slightly projecting masonry sills there is no other trim. These lintels are exposed also on the inside. In the same way, where the openings are arched, as in the case of the window which lights the stairs and the door beside the fireplace in the living room, the bricks forming the arch outline the opening within the rooms as well as on the exterior.

There is electric service in this district, but no gas, sewers, or water. This has not prevented the cottage from being equipped with all the conveniences, for in the kitchen is an electric range; water is supplied from a small motor driven pump enclosed in a pit at the foot of the hill, and sewage disposal is by means of a septic tank. A cottage of similar type of construction equipped with a small warm air furnace has proved comfortable for winter occupancy in this district.

GUIDE TO THE BEST Trees, Shrubs, Plants

Roses, perennials, bulbs, etc., to beautify your home, make your orchard and garden profitable. New shrubs, roses and other new rare varieties. 55 years devoted to growing the best. Surprisingly low prices. Buy direct. Write for 1931 catalog. **It's Free!**
WOODLAWN NURSERIES
879 Garson Avenue
Rochester, N. Y.

KUNDERD'S FAMOUS GLADIOLI FOR YOUR GARDEN

64 New Varieties for 1931

NEW, sensational, ruffled and laciniated gladioli originated by A. E. Kunderd, the foremost Gladiolus Hybridist. His varieties are universal favorites, his primulinus, laciniated and plain petaled kinds are outstanding. See them, read about them, order them direct from Kunderd's FREE 1931 GLADIOLUS BOOK. Illustrates and describes 600 kinds. 52 shown in natural colors. Use the coupon.

A. E. KUNDERD
13° Lincoln Way West, Goshen, Ind., U. S. A.
Dear Sir: Please send me FREE the 1931 Kunderd Gladiolus Book.
*Name*_____
*St. or R. F. D.*_____
*City*_____ *State*_____

Be Sure of *Satisfaction*

Send today for new valuable book of fireplace plans showing attractive designs and complete construction details with plan and elevations to insure a successful fireplace in your home.

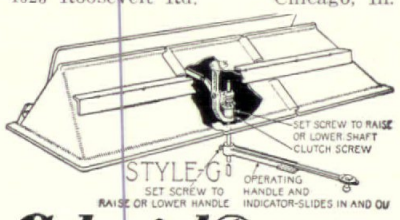
Your architect or contractor will recommend a Colonial Damper to provide perfect draft control without smoking—compels correct formation of the fireplace throat, the vital part, and avoids mistakes that ruin a fireplace.

Styles and sizes to fit every type of fireplace.

Write today, enclose ten cents, coin or stamps, for new book, "Fireplace Plans and Equipment."

Colonial Fireplace Co.

Manufacturers of
Fireplaces and Fireplace Furnishings
and the Glo-Hot Electric Grate.
4623 Roosevelt Rd. Chicago, Ill.



Colonial Damper

THREE WAYS WITH ONE HALL

(Continued from page 11)

stairway, particularly in the Colonial house. While the typical white risers and dark treads were used in each case in the house illustrated, the treatment of the balustrade was varied. In the second the hand rail and newel post were stained dark, the spindles left white. In the third case only the hand rail itself was dark. In the first illustration the entire balustrade, spindles and all, was finished with dark stain. While this creates a heavier, more somber effect than that of the other two, this treatment is also appropriate and, in many ways, more practical. The stair in every case was carpeted, but this is by no means necessary.

Next to the stairway the landing window provokes the most questions on the part of the amateur decorator. Needless to say, the architectural design of this window has a great influence over the appearance of the hall and is, of course, a feature planned by the architect rather than the decorator.

If such window, or windows, are of leaded or colored glass they either may or may not have hangings for by their very construction they are amply decorated. In many cases the landing window looks out upon a closely adjoining house. Here is where a hand painted linen shade may be used to good effect. Beneath sheer glass curtains it creates something of an illusion of distance and compensates as much as anything may for the lack of view.

Draperies for this window follow the rules for those in the rest of the house; that is, where a paper of large pattern is used on the walls, a plain color or striped fabric is most effective. An Italian Fortunay print, with its iridescent colors and unusual texture is an excellent choice for this location. In color the drapes may blend with the background or form a contrast with it, whichever would seem to make the hall most effective.

Aside from the draperies, the hall window may have its own furnishings, especially if it is recessed. If there is a seat, it may have a pad or cushions of gay colors. On the other hand it may be used for house plants or for an aquarium. Another charming method of adding interest is to insert recessed shelves or niches at either side of the window on which to place decorative objects.

In conclusion it may be well to emphasize the importance to the decorator of the architectural design of the house as a whole, for a well decorated home is the natural result of a well designed house. And just as the hall is the entrance to the house, so it is the link between the exterior and interior architecture and the decoration which follows.

PICTURE in your mind the beauty that comes to your home when Hill's Evergreens are a part of the planting scheme. The stately Juniper vies for attention with the graceful Arborvitae; the dwarf-like Mugho Pine adds a color tone in low relief; while the Japanese Yew, the Red Cedar or Colorado Spruce lend the charm of variety.

It may be a formal effect you are after; or a "careless" profusion of varieties. No matter. With Hill's Evergreens you may have any arrangement you desire. For here in our 600-acre nursery is every variety—trees of incomparable beauty, that are the result of 75 years of Evergreen specialization.

Shall we send you this season's catalog? It is complete—contains 50 illustrations in natural colors and a wealth of practical information on Evergreen grouping and planting. In writing for catalog enclose 25c (coins or stamps), which will be refunded on first order you send us.

D. HILL NURSERY CO.
EVERGREEN SPECIALISTS
Largest Growers in America
Box 300 · · DUNDEE, ILL.

HILL'S EVERGREENS

Entrances, Hallways and Porches

(Continued from page 29)

Byrd of Virginia. This hall is representative of Southern Colonial houses—passing directly through the house. Its handsomely paneled walls, the handwork throughout the fine old Jacobean furniture all provided an excellent example of the halls of Colonial days.

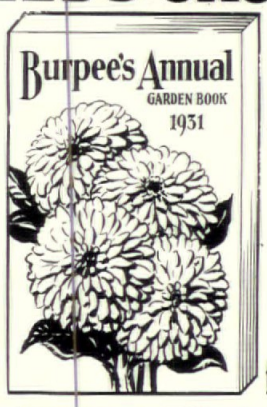
The hall of the small house today must necessarily be small and an atmosphere of formality should prevail in both design and furnishing. This formality, however, should not prevent an atmosphere of hospitality. The wall finish of the hallway should be that which harmonizes with the various entering rooms. The color scheme of these entering rooms should if possible be carried out, or the walls of the hall should be finished in a neutral tone. There are many delightful floor finishes—some of the new composition tiles are not only most satisfactory for wear but attractive and colorful in design. These tiles are prepared in various sizes and shapes—some rectangular and some square—and produce a warm, pleasing effect. There are many kinds of hall floor coverings that are suitable for houses which are furnished more elaborately. For these oriental rugs are appropriate. In others, plain or small figured Wilton rugs are satisfactory. The quality of these rugs should be such that they will stand hard wear.

The hall furniture and furnishings must necessarily be few and simple. Formal furniture may be used. Early Italian, Tudor and Jacobean pieces, and early types of Chippendale, dignified in line are appropriate. It is usually necessary that the furniture be placed along the walls. If the hallway is larger than a mere passage-way, such pieces of furniture as a good size table and mirror, also two or three chairs and a chest of drawers or chest, and perhaps a bench will be found practicable. Closet space should be arranged for, particularly in families where there are small children. This may be provided without detracting from the general effect. The entrance hall then should be more than attractive in itself, but the color scheme particularly should be selected with regard to entering rooms.

Few new houses now are provided with front porches. In fact the porch for the small house is reported to be rapidly disappearing. Families are no longer content to spend their spare time watching the passerby, but provide at-

(Continued on page 38)

BURPEE'S SEEDS GROW



free

The Vegetables and Flowers you would like to see growing in your garden—read all about them in

Burpee's Annual Garden Book

Burpee's Annual abounds in helpful planting information. It offers valuable suggestions as to the best varieties that will give you more beautiful flowers and more improved vegetables. Read about the new "Tangerine" Tomato, new Burpee Sweet Peas, including "The Burpee" and "Ruffled Orchid," and the new Giant Dahlia "Asbury Park." Burpee's Annual is free—write for your copy today.

- - - - - - Tear Here - - - - - -

W. ATLEE BURPEE CO.
295 Burpee Building, Philadelphia, Pa.
Send me a free copy of Burpee's Annual.

Name.....

R. D. or St.....

P. O.....State.....

STOP
THOSE UNDER DOOR
DRAFTS

with CHAMBERLIN
weather strips
and IN-DOR-SEALS

63% of this season's heating expense—weather experts say—is still before you. Over half of your comfort and heating problems are still to be solved. Then why suffer—for another day—the cold-breeding discomfort of window and door drafts? Why not enjoy even, comfortable temperatures in every room—in every nook? Stop throwing away fuel; stop wasting money. Let the world's largest weather strip company—Chamberlin—make your home permanently draft-proof—much healthier—cozier—easy to heat.

CUT FUEL BILLS 20% TO 40%

In two to five years—fuel savings alone will more than pay for Chamberlin protection—and these savings continue undiminished *for the life of your building.*

INSTALLED BY EXPERTS

There are 100 Chamberlin factory branches—and Chamberlin experts install Chamberlin Weather Strips. Only Chamberlin gives a nation-wide, factory-direct-to-consumer service to insure the best in workmanship and maximum satisfaction.

LOW COST—EASY TO PAY

Chamberlin Weather Strips are really an investment and they can be purchased on convenient terms.

Telephone your local Chamberlin branch, or mail coupon direct to factory. Do it today.

Mail today— CHAMBERLIN WEATHER STRIPS "SINCE 1893-THE STANDARD"

CHAMBERLIN METAL WEATHER STRIP COMPANY, INC., Detroit, Mich. Send booklet "Better Homes and Weather Strips"—and a FREE Chamberlin estimate for _____ doors, _____ windows.

Name _____

Address _____ FC 403

Entrances, Hallways and Porches

(Continued from page 37)

tractive garden spots or terraces, more private and far more pleasing for rest and recreation. However, where houses are architecturally suitable side porches are invaluable, particularly if there are young children, for the porch provides an unequalled spot for the baby pen and for all sorts of child play. There are many opportunities today for furnishing porches attractively and comfortably. Excellent iron, reed, willow and rattan pieces are obtainable which are very pleasing and which also provide comfort and good use. Reed, rattan and willow are desirable for outside use, as most of these pieces are made while the materials are wet. There are on the market excellent wash fabrics useful for both porch chairs and table covers. These non-fade, wash materials are manufactured in beautiful, colorful designs and are durable and pleasing. The porch for summer should be furnished not only for comfort but it should appear cool and inviting and although the furniture should be light in construction it should be sufficiently solid and sturdy to prevent annoyance. Greens, yellows, tans and oranges as well as black and red if combined with other colors are the preferred porch colors. Use the rug also to introduce color. The porch furniture should be grouped for the various activities conducted there and these activities should not be limited, as there are many household duties that may be carried on on the porch which have formerly been confined to the kitchen. Meals out of doors are always delightful and a convenient table for this purpose should be at hand.

Where the architectural design of the house does not permit a covered porch, terraces are good substitutes. This terrace may be protected by awnings or plantings may be so arranged that a partial protection and privacy is provided.

Serious thought should be given to the entrances of homes, in order that a result is obtained that is attractive, pleasing, inviting and friendly. Doorways should be given particular attention—their architectural design, their suitability to the style in architecture and pleasing effect. It is important also that the planting is attractive and well kept if the most effective home entrance is obtained. Since millwork copies of some of our handsome old doors and doorways may be obtained that are authentic and also attractive, the small home owner has an excellent opportunity to provide an attractive entrance.

Free Information

Readers of The Small Home are invited to send in their requests for information on any of the subjects pertaining to the home included in the list below.

The building of a home involves the selection of many different materials, many types of equipment, many items of home furnishings. Be sure you have all the available information before you buy.

You will want your home to be up-to-the-minute in every respect—to include the latest improvements, materials, methods, and modern conveniences. You will take greater pride in your home if you include the new devices that save time, labor, space, or expense.

The manufacturer is the best source of information for home builders who want the latest improvements. The Architects' Small House Service Bureau offers to act in your behalf and will secure for you the latest booklets published by the most reliable manufacturers. Write the numbers of the subjects that you want to know about on the coupon below.

1 Awnings
2 Bath Room Accessories
3 Brick
4 Casement Windows, Metal
5 Casement Windows, Wood
6 Cement
7 Closet Fixtures
8 Electric Washing Machines
9 Electric Wiring
10 Fences, Garden and Yard
11 Fireplace Accessories
12 Floor Covering, Linoleum
13 Floor Covering, Rugs & Carpets
14 Flooring, Tile
15 Flooring, Wood
16 Flue Lining
17 Furniture
18 Garbage Incinerators
19 Garage, Doors & Hardware
20 Glass
21 Hardware
22 Heaters, Fireplace & Room
23 Heating, Hot Water
24 Heating, Radiators
25 Heating, Radiator Covers
26 Heating, Oil Burners
27 Heating, Steam
28 Heating, Vapor
29 Heating, Warm Air
30 Humidifiers
31 Insulation
32 Interior Decoration
33 Kitchen, Cabinets
34 Kitchen, Dishwashers
35 Kitchen, Miscl. Equipment
36 Kitchen, Ranges, Electric
37 Kitchen, Ranges, Gas
38 Kitchen, Ranges, Other Types
39 Laundry Equipment
40 Light Fixtures
41 Lumber
42 Mail Box, Built-in
43 Metal Lath
44 Millwork, Built-in
45 Millwork, Woodwork & Doors
46 Paint and Varnishes
47 Plaster
48 Plumbing, Fixtures
49 Plumbing, Materials
50 Porch Shades
51 Refrigerators, Electric
52 Refrigerators, Gas
53 Refrigerators, Ice
54 Roofing, Asbestos
55 Roofing, Composition
56 Roofing, Metal
57 Roofing, Slate
58 Roofing, Tile
59 Roofing, Wood Shingles
60 Screens & Wire
61 Seeds, Bulbs, Plants
62 Sewage Disposal
63 Sheet Metal Work
64 Shingles, Wood for Side Walls
65 Stains for Shingles
66 Stairs, Disappearing
67 Steel Framework, Houses
68 Stone
69 Stucco
70 Temperature Regulators
71 Tile, Hollow Building
72 Tile, Wall & Floor
73 Ventilation
74 Wall Beds
75 Wall Board
76 Wall Covering
77 Waterproofing
78 Water Heaters, Electric
79 Water Heaters, Gas
80 Weatherstrips
81 Window Frames, Wood
82 Window Shades
83 Wrought Iron Work

SEND THIS COUPON TO

Service Editor, THE SMALL HOME, 1200 2nd Ave. So., Minneapolis, Minn. Please send me information or literature on the following subjects: (List by number.)

_____

_____

_____

_____

_____

Name _____

Address _____

_____

MACHINES WASH DISHES

(Continued from page 35)

portable model (not all firms make one).

The portable dishwashers cost approximately $150 and in buying a dishwasher sink this sum (more or less) can be allotted to dishwasher, the rest to sink. That is, in a three hundred dollar dishwasher sink, $150 will be dishwasher and $150 sink. This is merely a rough, convenient method of judging. Installation is extra, of course.

In selecting a dishwasher there are several points to be noted. They can best be judged by trying out a portable model, making due allowance for differences in filling and draining.

1. Have you a good supply of hot water? A dishwasher cannot perform efficiently without plenty of hot water.

Another cabinet model of dishwasher that can be moved from place to place.

This means water between 130 and 140 degrees in temperature—entirely too hot for one to put the hands in. It does not take a great deal of water, between six quarts and three gallons, depending on the dishwasher. But the hot water must be there.

2. Capacity adapted to household. A family of four obviously uses more dishes than one of two if their standards of living are similar. Thirty to fifty pieces are used to set the average dinner for four. The average dishwasher will hold that many. Some will hold more. Dishwashing after every meal is no particular chore but it should be remembered that it is cheaper to run the dishwasher once a day.

3. Adaptability to odd shaped dishes. Will the dishwasher hold long-stemmed glassware; will it hold twelve inch dinner plates? Will it hold soup tureens and covered vegetable dishes? Is there enough space for all the silver? These points are ones which can be answered by the salesman, but better still by a trial of the machine. One machine in particular makes a point of its ability to handle long-stemmed glassware. Another emphasizes the point that there is an opening in the top rack through which dishes can be inserted into or removed from the lower; thus the upper rack need be moved only when empty. Flexibility of the individual bars of a rack is advantageous in that it allows for accommodation to the amount of load.

4. Racks. Racks should be of sturdy construction. The bottom rack in practically all cases is circular with divisions radiating out from the center at an obtuse angle. Dishes are set on edge between these divisions. Accordingly, the racks must be sturdy, but, as has been said, flexible. One manufacturer makes racks with a non-rusting finish. Another enamels them. Another has "rubber-tired" racks; that is, the rack wires are covered with a coating of rubber which is especially treated to withstand heat. If the rubber should become cut it can be patched as one would a tire, or it can be heated and the two edges be pressed together. The advantages of the rubber's cushioning effect are obvious—especially if one has a heavy-handed maid. The racks should be so constructed that they do not have to be lifted when full of dishes. In all but one machine, the top rack must be removed to get dishes from the lower rack.

5. Cleaning. The action of the hot water will clean the sides and bottom of all the machines. But the drain should be of a type that will catch any large particles of food, and that can be cleaned easily. That is, the interior should be easy to clean, or else self cleaning.

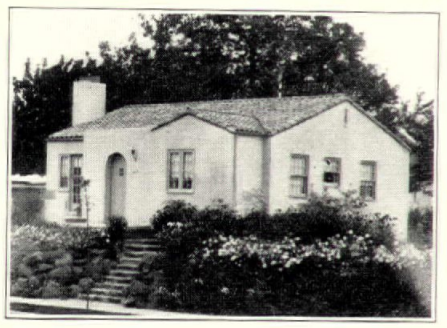
6. Filling and rinsing. The matter of filling and rinsing is of particular importance. Formerly, much of it had to be done by hand and so was unsatisfactory. Now, all the dishwasher sinks have plumbing connections both for inlet and outlet, and so may be filled and emptied easily. At the same time, there are minor variations that should be compared. In all but one case, the wash-water is drained off and fresh, hot water is run into the machine and is agitated by the same mechanism that propelled the original water. In the exception, water is run through a hose held over the dishes by hand. Plumbing connections should be considered, as they affect installation costs. In one case no extra roughing in is necessary and the trap is high enough that a low radiator can be set under the sink. In other cases, low traps and extra roughing or connecting are required. The local plumber can advise about variations in cost.

7. Motors. In all cases, motors are standard with a small h.p. and can be adapted to either AC or DC current. The DC motor, as usual, costs slightly more. The motor should be easily oiled, and should be so located that a minimum of dust will adhere to the outside of it. Complicated structure underneath makes for more difficult dusting. Switches for turning on the motor are located at various places. Usually they can be installed where desired.

8. Special devices. One dishwasher in which the racks revolve at low speed can be converted into a clothes washer, by removing the dishwasher racks, and inserting a small tub. This is not designed for a family washing, but rather for washing special linens and other dainty garments which cannot be sent out. Attached to this sink is an electric wire in a flexible tube to which can be attached an egg beater or a scrub brush which will turn vigorously. There is an extra charge for the clothes washer tub and the electric attachment. But they might be well worth the sum—approximately $20 for the tub and $12 for the flexible hose.

9. In purchasing portable machines, additional factors should be considered. The matter of filling and emptying the unit must be simple and accomplished without any hand-lifting of water, for if water must be carried, the unit defeats itself as a labor saver. The unit must be small enough not to take up undue floor space, also. In many cases the washer unit—without the sink—which can be purchased and hung on the wall and connected with the plumbing is just as satisfactory and little more expensive.

The woman who feels that she can afford to invest between one and two hundred dollars for a dishwasher may easily find that she is getting her money's worth in saving of her, or her maid's, time and labor, in receiving sanitary, sparkling dishes, and in general convenience.



TILE *The Ideal Base* **for Stucco**

DENISON LOAD-BEARING TILE makes a stronger and more tenacious base for stucco than other building materials afford. It also reduces cracking under changing temperatures and prolongs the life of the stucco finish. Interior plastic and plaster finishes also adhere best to tile.

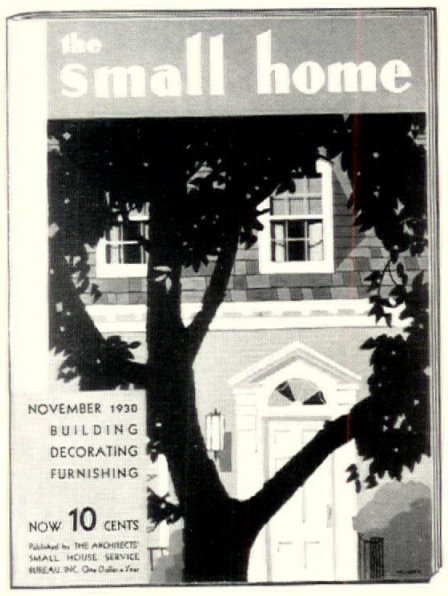
Denison LOAD BEARING Tile

A home constructed of this material will stand staunchly after a century has passed. It will have afforded its occupants protection from the weather and from fire during all these years.

Our attractive illustrated circular, *"Beautiful Homes That Endure,"* will interest you. Ask for it. You will find it to be very valuable and, of course, will be under no obligation.

Mason City Brick & Tile Co.
314 Denison Bldg. MASON CITY, IA.

a magazine
too valuable to be thrown away



EACH ISSUE of The Small Home brings with it a wealth of practical aid for the small-house builder. From the time your house is only an idea until the happy day when you actually move in, you will find invaluable the sound advice of the experts who contribute to the Small Home. More than that, each month brings several most desirable small-house designs prepared by Bureau architects, and illustrated by drawings, photographs, and floor plans.

Through the entire year 1931 the contents of The Small Home will play its part as a wise, dependable counselor. Its advice will profit you greatly but will cost you very little. Just for an example, consider the February issue. Katherine M. Kahle will be back with a practical article on the selection of furniture. Bonita Carleton will stress the furnishing of the living room. Mehetabel Thankful Amsdell gives us facts and a great many beautiful photographs of fireplaces.

Then there will be articles on "specifications", on "hedges", on "bathroom faucets", —in short, a wealth of interesting and valuable information. The fact of the whole matter is, everything in The Small Home is so valuable that neither Mr. Dunn or anyone else interested in his home can afford to be without, or to throw away, his Small Home file.

THE SMALL HOME
MINNEAPOLIS, MINN.

Gentlemen:

"Three months ago I purchased a copy of The Small Home from a news stand. After reading it I laid it away for a month, and then, one evening started to clip and file all of the information that I considered valuable. To my surprise when I finished all I had to throw in the waste basket was the cover and about six pages. No more of that, the whole thing goes on file, as is, with a quick reference index pasted to the front cover.

"How can I afford not to take a magazine that contains so much wheat and so little chaff? Enter my subscription beginning with the October issue. Inclosed please find the check for the dollar.

"You doubtlessly receive much deserved praise, but I am going to add mine. Of all of the building magazines I receive, eight at present, costing as much as fifty cents a copy, yours is the most valuable to me."

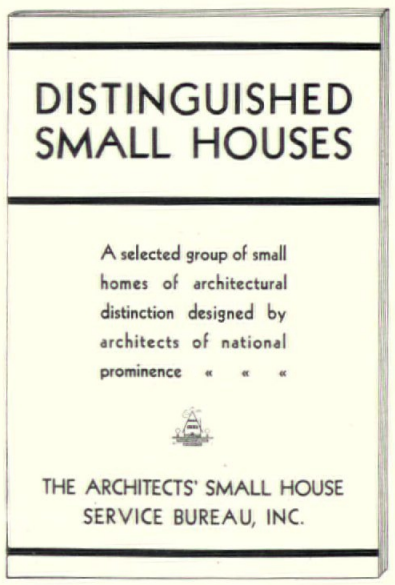
L. C. DUNN
Detroit, Michigan

Our advice to those who want to assemble ideas that will be indispensable when they start to build their own homes is to save each copy of The Small Home. Start your file now. Fill in the coupon on the next page—get our new booklet of house designs free.

12 ***issues for*** **$1.00**

booklet

O USEFUL *to be without*



GIVEN FREE

THIS 32-page booklet, "Distinguished Small Houses", has just come from the press. Its title partly explains its contents, but does not reveal that these houses of great merit were especially designed to be built at moderate cost. Each house is briefly described and illustrated by a drawing of the exterior, by floor plans, and by a sketch of some important detail such as a doorway, fireplace, or breakfast nook. The 27 plans in this booklet are outstanding examples of the four most popular styles of house architecture — Modern American, English, Spanish and Colonial. This book is not a de luxe edition. Of far greater importance, it is a collection of ideas that will represent actual dollars and cents value in a completed house. Its printing was speeded to completion to assist those who will soon be building. This book is given free with a one-year subscription to The Small Home.

12 *issues of the Small Home and this booklet for* $1.00

THIS booklet, "Distinguished Small Houses", will be sent to you with your order for one subscription to The Small Home. The subscription may be for yourself or for a friend. The booklet will be mailed to your friend or to yourself just as you request. Don't delay—fill in the coupon now.

THE SMALL HOME
1200 SECOND AVENUE SOUTH
MINNEAPOLIS, MINNESOTA

CIRCULATION MANAGER:

Please accept my order for a one-year subscription to The Small Home to begin with the current issue. Mail the booklet at once.

Name.....

Address.....

City..... *State*.....

The Small Home

JANUARY 1932

Published by THE ARCHITECTS' SMALL HOUSE

SERVICE BUREAU, INC. « » One Dollar a Year

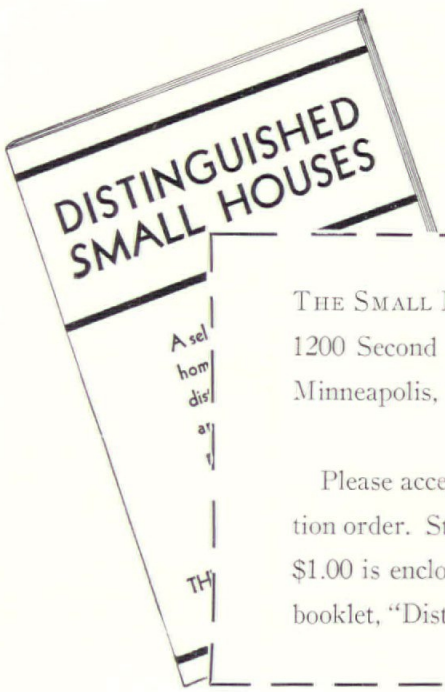
PRICE 10 CENTS

FLOWERS *and* GARDENS

Readers of THE SMALL HOME will not want for practical articles on flowers and gardening in 1932. First will come an enthusiastic discussion of evergreens by Arthur Hawthorne Carhart. Those who seek to use these trees as screens and for landscape effects will welcome his suggestions. Then Mrs. Anderson McCully will let you in on some secrets about garden pools. You will find that you can have one at moderate cost. Next, Mrs. McCully will tell exactly how to plan, prepare, plant and produce a cut-flower garden. Mrs. McCully really understands your garden problems. You will profit by following her advice.

Now you know the major plans for the coming spring issues—there will be more of course—all as informative and well presented. Naturally, these articles comprise an important part of THE SMALL HOME but we don't want you to forget the splendid house plans and practical interior decorating articles—they're all worth close study.

PLAN • BOOK • GIVEN • FREE



Careful planning is half the answer to a successful house. Be sure of what you want before you build. Subscribe to The Small Home. Read every article in it.

Send in your subscription now (if a renewal—please indicate), attach your payment to the coupon, and we will send free the booklet, Distinguished Small Houses. Not an elaborate publication—just 32 simple inexpensive pages—BUT the plans they contain may give you an idea worth many times the cost of the subscription to The Small Home. Send for it now.

THE SMALL HOME
1200 Second Ave. So.
Minneapolis, Minn.

Please accept the following subscription order. Start with the current issue. $1.00 is enclosed. Please send the free booklet, "Distinguished Small Houses."

12 ISSUES FOR $1.00

January, 1932

NAME _____

ADDRESS _____

CITY _____

STATE _____

Japanese Print by Haranobu.

THE SMALL HOME

FINANCING PLANNING BUILDING

Published monthly by the Architects' Small House Service Bureau, Inc. Publication office and national headquarters, 1200 Second Ave. So., Minneapolis, Minn.

Terms: $1.00 per year United States and Canada, $2.00 foreign.

Copyright 1931 by The Architects' Small House Service Bureau, Inc. The plans and editorial matter appearing in The Small Home cannot be republished without permission from the publishers.

Entered as second-class matter at the Post Office, Minneapolis, Minn.

ROBERT T. JONES, A. I. A.,
Editor

Regional Divisions of the

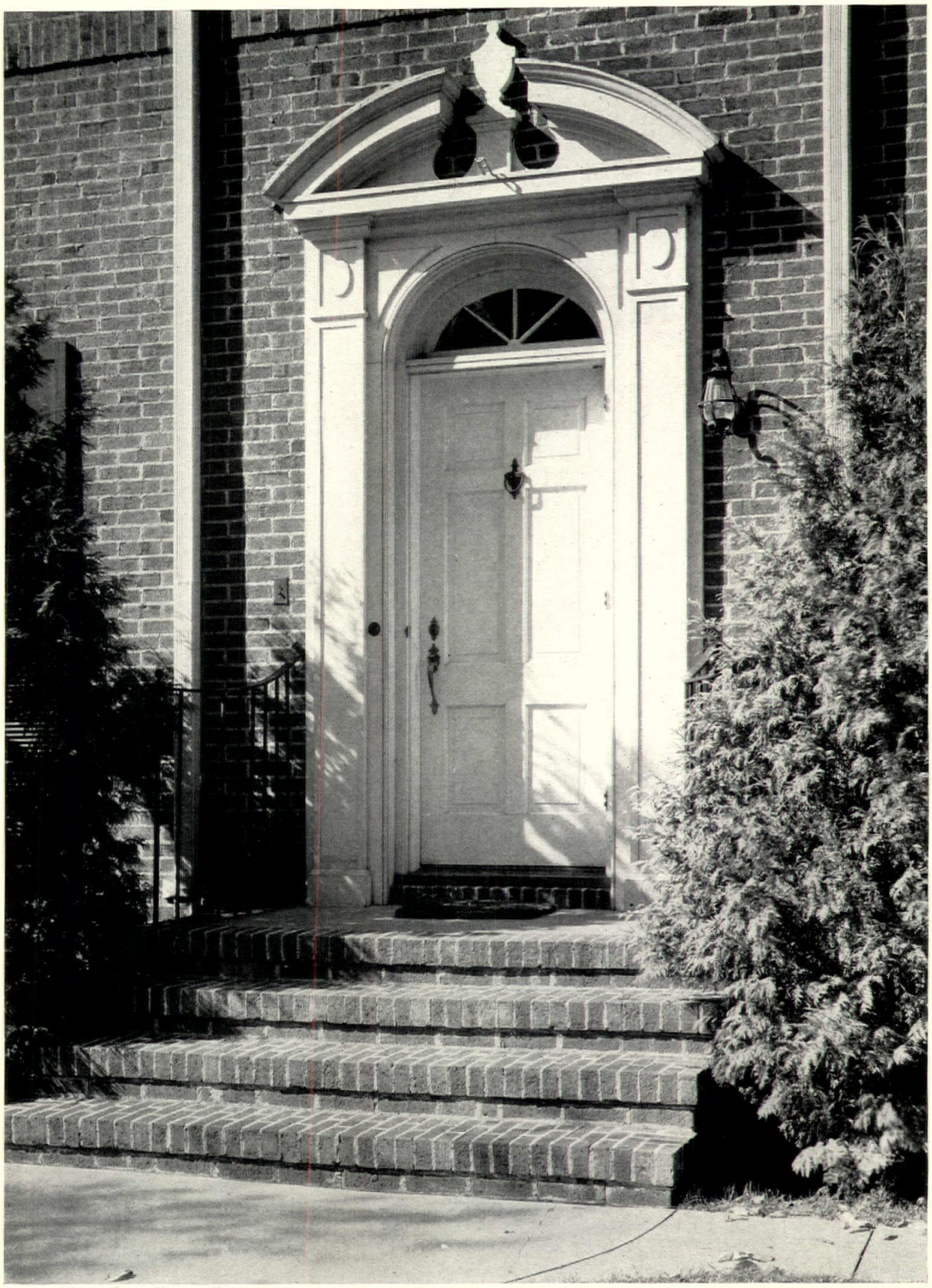
ARCHITECTS' SMALL HOUSE SERVICE BUREAU, INC.

BOSTON, MASS., 194 Boylston St.
The New England Division, Inc.
CHICAGO, ILL., 7 West Madison St.
The Central Division, Inc.
CLEVELAND, OHIO, 230 Hanna Bldg.
DENVER, COLO., 1197 Stout St.
The Mountain Division, Inc.
INDIANAPOLIS, IND.,
333 N. Pennsylvania St.
The Lake Division, Inc.
MILWAUKEE, WIS.,
425 E. Wisconsin Ave.
The North Central Division, Inc.
MINNEAPOLIS, MINN.,
1200 Second Ave. So.
The Northwestern Division, Inc.
NEW YORK, N. Y., 101 Park Ave.
The Atlantic Division, Inc.
PITTSBURGH, PA.,
1210-A Chamber of Commerce Bldg.
The Potomac Division, Inc.
ST. LOUIS, MO., 1086 Arcade Bldg.
The South Central Division, Inc.
SEATTLE, WASH., 721 Virginia St.
The North Pacific Division, Inc.

• CONTENTS •

JANUARY, 1932 **VOLUME XII, NUMBER I**

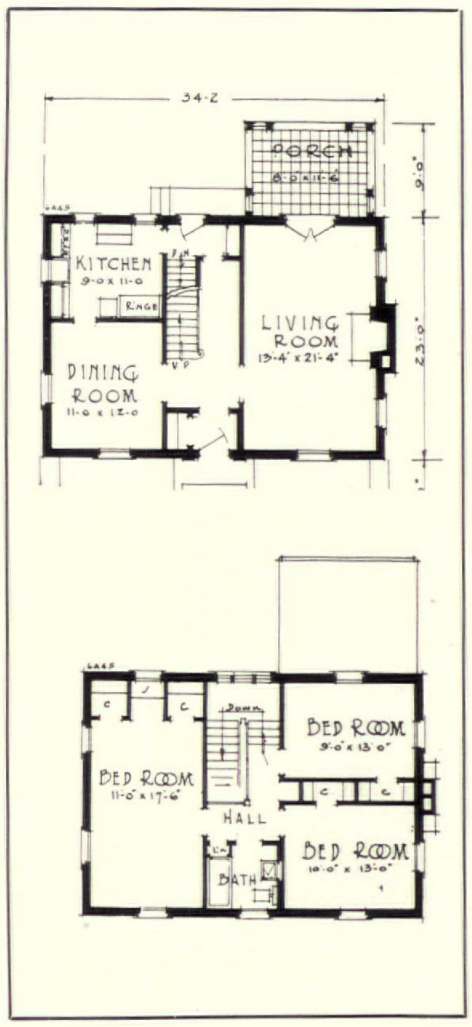
COVER DESIGN.....*Everett C. McNear*
FURNISHING ON A BUDGET—The Large Bedroom
By Ellen D. Wangner and Mary D. Grosvenor..... 4
SHOPPING FOR FABRICS
By Charlotte Lilienthal..... 6
REAL ESTATE ADOPTS ARCHITECTURE..... 8
COURTING CHAIRS
By Adele Wyman..... 9
CACTUS BLOOMS IN WINTER WINDOWS
By Anderson McCully..... 12
TWIG TEXTURES
By Arthur Hawthorne Carhart..... 14
BALANCING THE BUILDING BUDGET
By Stanley L. McMichael..... 16
BUILDING TO CONSERVE HEAT
By P. E. Fansler..... 17
IS YOUR WOODWORK SAFE FROM MOISTURE CHANGES
By T. J. Mosley..... 20
KITCHENS—EASIER WORKSHOPS
By L. Ray Balderston..... 22
THE LAMPS OF HOME BUILDING
By William Gray Purcell..... 23
THE SMALL HOME SHOPPER..... 24
THE SMALL HOME GARDENER..... 27



Photographs by J. H. Kammerdiener

In this Colonial entrance we find the typical pilasters, pediment, and paneled door, and here too is the engaging fan light. Sometimes in the grand houses dating from the Revolutionary period, these fan lights were ornamental. Side lights, often a part of the Colonial entrance were omitted in this house.

COLONIAL—EVERYBODY'S STYLE FOR A SMALL HOME



AS WITH music, pictures, fashions, we must be educated up—in some cases it would seem down—to certain types of small house architecture. To some, let us hope, we never will be. To others we may become reconciled, but only as we come to take them for granted, to see their faults unseeingly.

Then there are other types to which, if we do have to become educated the process is imperceptible and starts so early we are unaware of its progress. We pick them out thankfully along our streets, wonder about them, perhaps imagine living in them—as we could never do in certain others.

Here is one such house. Colonial, brick, mellow-looking—one secret of its charm lies in the capable way in which it has been made a part of its site. It is not easy to do this on a lot with a high terrace. Planting, of course, plays an important part here, for any house, no matter how fine its architecture, how sound its construction, is a cold, barren affair without foliage to soften its outlines.

Going up the steps and walk—their straight lines have dignity befitting the house—we should be tempted to stop a moment and give the entrance a measure of appreciation. For it is stately without being forbidding, picturesque without affectation. Pilasters, fan light, broken pediment, and all—it has a background of historical associations. The brick steps leading up to it are broad and low, and fenced with a metal railing.

The windows at either side of the entrance have white painted panels below, with quaint slatted blinds extending the full length of the window and panel. On the second floor the windows break the cornice line to form small dormers. This is an interesting treatment and a recommended one, but a more economical method would be to raise the cornice line above the tops of the windows so that the roof will be unbroken. In this latter scheme the second story windows will be equipped with shutters. The working drawings show both arrangements. They may be had also for a house with solid brick walls or for one of brick veneer.

The plans convey an idea of the convenience and livability of the interior, but none of the charm of its wide arched openings, pleasant vistas, and fine architectural character. Hall, living room, and one bedroom extend the entire depth of the house, and there may be an enclosed porch for more space. Few houses, even larger, can boast such spaciousness.

FURNISHING ON A BUDGET . . . *The Large Bedroom*

by ELLEN D. WANGNER
and MARY D. GROSVENOR

The larger and more important bedroom of the Budget House, it was decided, should have $221.10 of the $1,200 allowance for furnishing the entire house. After furnishing the small entrance hall, living room, dining room, sun room, and this bedroom there remain yet the bathroom and the kitchen. For these two rooms there will be only $105.92. The February and March issues will show how they were furnished.

IN PLANNING the furnishing and decorating of as small a home as our bungalow, each room must play its part in making the whole picture one of harmony, since all the rooms are on one floor, and frequently, when doors are open, make for a feeling of one large space broken only by arches and narrow dividing walls.

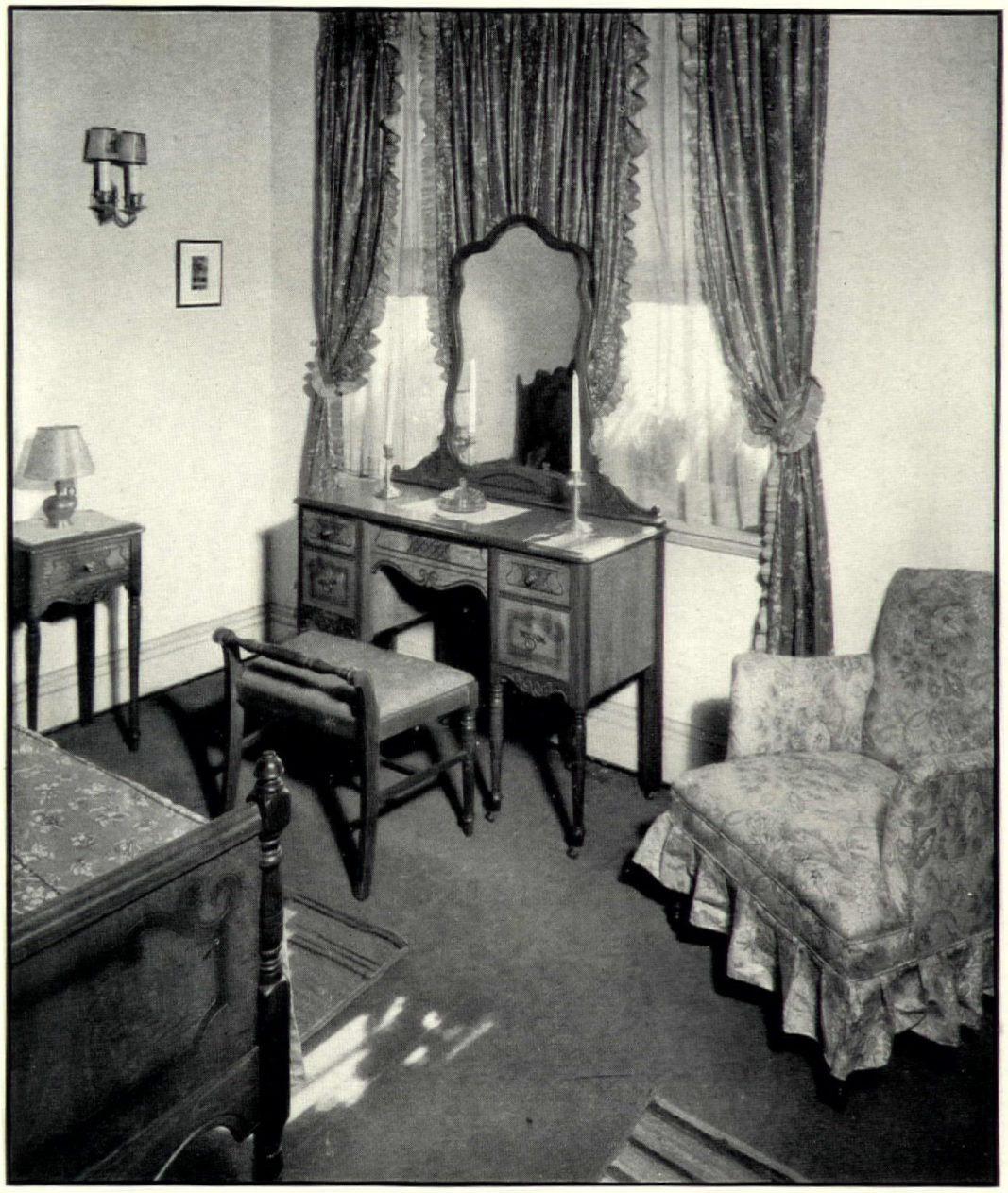
Through these open doors there must be no sudden change in wall treatment or in color or in furniture styles, else, instead of unity, there will be a sense of confusion. The same general tones and furniture fashions throughout not only create a restful atmosphere in the home, but actually make it seem larger. Moreover, there is economy as well, since chairs and even tables may be borrowed without discord when needed, thus obviating the purchase of more articles than the little budget can afford.

In our living room (described in the October issue) the fireplace wall was paneled in knotty pine, with the other walls in deep cream rough-finished plaster. Since the larger of the two bedrooms was close to this living room, we painted its walls in an old ivory tone, keeping the woodwork also light and attractive, but in a slightly deeper shade to make an interesting contrast. Bedroom walls should be kept plain if possible. If figured paper or wall covering is used, it is maddening in case of illness to see these motifs become grinning faces and to count in endless fashion the rows upon rows of dots or flowers. Where space permits a dressing room adjoining the bedroom, as gaily figured paper as one could wish may well be used there.

In our small bungalow there were but two bedrooms with bath, and one of these must be a sunroom in the daytime as described in the December issue. We therefore used scenic walls in the bathroom, making the room gay with color, and kept those of the bedroom plain.

With the rest of the little home holding furnishings of simple American inspiration, the furniture for this room must also be of that same general style and simplicity, and of maple, if we could find it within our rapidly-decreasing budget.

It is really surprising to learn what can be found in maple reproductions today. The craftsmen of these modern times are copying all the old, well-liked models and styles, making and finishing these pieces so well that our purchases of 1931 may well become the prized heirlooms of 1981. There is the same good workmanship, the same care as to



Equipped with durable, well-made furnishings, this small bedroom gives an impression of space because of the careful placement of the furniture. It is a charming spot as glimpsed from the adjoining living room. Both rooms are in tones of rust and green, both suggesting the simplicity of an early American home.

A view of the bed in the master bedroom, on the opposite page, illustrates its simplicity of design and attractive covering.

A commodious receptacle for clothing is the dresser, also shown on the opposite page, with two deep drawers and two small ones for smaller accessories. Here also is shown the slipper chair that though small makes the room a comfortable and restful place.

detail. Knowing this, our search was begun for the necessary chairs, chests of drawers, table, and bed that would make this room as hospitably attractive as were the other parts of the house. Economy must be the watchword as the living room and dining room had taken such a very large share of the twelve hundred dollars set aside for the house.

After much searching the necessary articles were found—a chest of drawers, a double bed (since the room was too small for twin beds, a matter of great regret), side table, dressing table and bench, two chairs, and a dresser, pillows, good mattress, and springs for the bed—all costing only $175.75. The furniture was of maple, a careful examination showing that it was well made, of pleasing style. The posts and legs of the bed and the table were carefully turned, and the mirrors over the bureau and the dressing table were of simple design. There was a slight bit of carving on the face of drawers and bed, but as this was inset it was not too ornate but on the contrary pleasing. The whole set was a very good type for the simple little home.

The easy chair was of particularly good value, low enough for a slipper chair, yet large and comfortable for use when reading or resting. Priced at $14, it was covered in green cretonne with floral pattern in shades of rust, these hues blending nicely with the curtains of glazed chintz in rust, green, and cream. These draperies, which were well made, long, and full, cost $5.50 a pair, two pairs being needed. They were hung on swinging brackets at 75 cents each, that are a great convenience, as the curtains can be swung back against the wall and out of the way at window cleaning time. For the glass curtains, ready-made draperies of white marquisette were found at $1.65 a pair, making the cost of window fitting $17.30, as shown by this table:

[*Continued on page 29*]

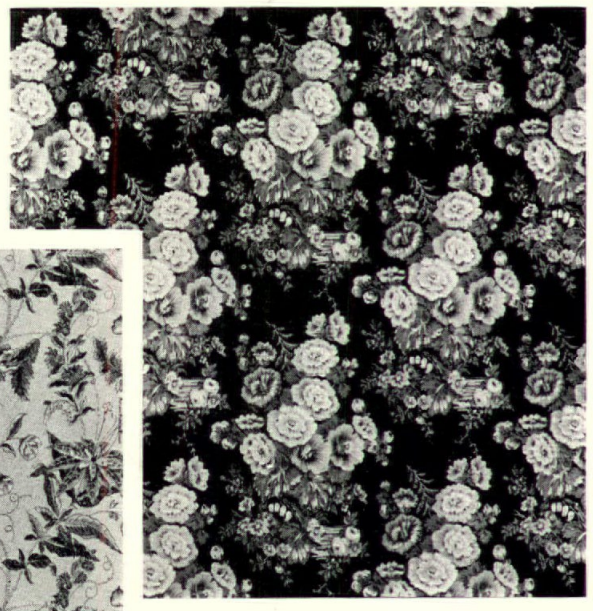
ITEMIZED COST OF FURNISHING BEDROOM.

Easy chair	$ 14.00
Draperies, 2 pairs at $5.50	11.00
Glass curtains	3.00
Brackets, 4 at 75c each	3.00
Counterpane	6.50
Mattress	16.50
Springs	11.25
2 pillows at $4 each	8.00
Bed	21.00
Hooked rugs, 2 at $4 each	8.00
Dressing table	29.00
Bench	8.00
Pewter candlesticks, per pair	3.95
Glass powder jar	.95
Night table	9.00
Lamp for night table	4.95
Chest of drawers	21.00
Dresser	30.00
Small lamps, 2 at $1 each	2.00
Small etchings, 2 at $1 each	2.00
Extra chair, not upholstered	8.00
	$221.10

If the candlesticks, small lamps, small pictures, powder jar, and large lamp are omitted, there will be a saving of $13.85, making the total cost $207.25.

The fabric illustrated directly below carries a design reproduced from an old print in the Metropolitan Museum, called "Antique Passion Flower." The modern fabric is a fine percale rather than the heavy coarser cottons which usually carry such designs. It comes with semi-glazed or unglazed finish in five combinations of color. Witchin Fabric.

The chintz below is also copied from an old print. It has one of the rare dark backgrounds difficult to find in inexpensive materials. Witchin Fabric.



The fabric above is a fine percale with a rose design. The background carries a small all-over scroll design, which is not visible in the reproduction. Either semi-glazed or unglazed. Witchin Fabric.

The illustration below is of a cotton print with a Vally Wieselthier design. The interesting things about this print are, first, that it is inexpensive, second, that the design is geometric rather than floral, and third, that it is attractive in its shades of reddish brown on tan. Thibaut, Inc.

SHOPPING FOR FABRICS

by CHARLOTTE LILIENTHAL

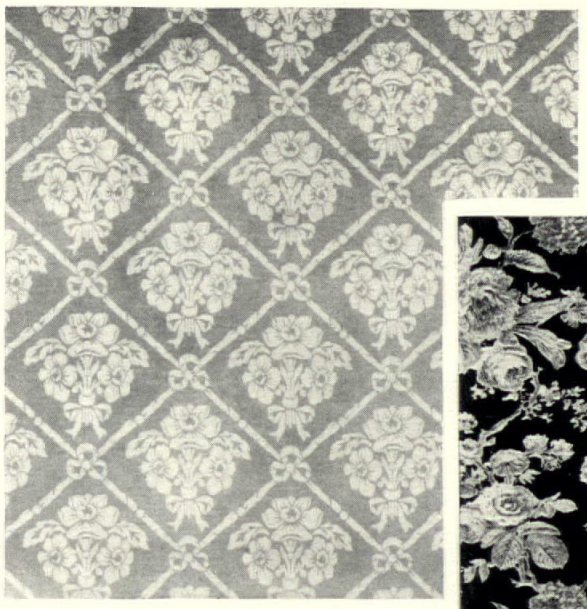
FABRICS give zest to decoration. With their color, pattern, and texture they may add "atmosphere": create a livable, cozy, or quaint look—all this and more. At the window, a gay length, if rightly chosen, may raise a room from mediocrity. On the other hand, has anyone forgotten the ghost-like presence, was it just yesterday, of grayish-white dust covers that haunted our homes in summer?

Since fabrics have such potency, any woman needs knowledge of them to eke out a slim purse, to create the dreamed of room, whether she has trained assistance or not, but more especially if she has not. Just because fabrics give such delight, are so effective, no woman wants to be at the mercy of "bargains," of unintelligence, her own or another's, of false standards of aping her neighbor. Tucked away in her mental pigeon-holes when she goes a-shopping should be the following practical facts about fabrics and suggestions for using them.

CAMBRIC

Cambric was woven originally in Cambrai, France. When it is used for decorative purposes, it is a good 50-inch quality with a high glaze. Decorators call it, then, "glazed" cambric. A fairly recent innovation is to leave it unglazed also—in the same colors. However, its particular interest is its glaze. Glazed cambric will be more familiarly known to the shopper as "plain chintz," an incorrect term, however, for which some manufacturers and some decorators are responsible. Chintz, nevertheless, means "variegated" so that, it is evident, "plain chintz" is a ridiculous contradiction. Though it is one of the moderately priced drapery fabrics, women often question the reason for its expense. The cost is due to its finish.

Glazed cambric is, furthermore, that interesting, stiff, quaint, dust-repelling material which is so suitable and increasingly popular for living and dining rooms of small homes and suburban ones, also bedrooms. Because of its starched finish its fold is better in long curtains and those not meant to draw, as it hangs better thus and drawing may be hard upon it; it is also better as permanent coverings than loose as the latter may slip and wrinkle unless a separate cushion is used upon it. However, both the use of glazed cambric for draw curtains and slip covers is popular. It is good for bright



In the cretonne above, the wide lattice design and the floral motif are in ivory on a background of a soft rose color, useful for early American or cottage decoration. Sundour "Colonial Print."

The Toile de Jouy, illustrated below, is unusual because it has a floral design rather than scenic. It comes in a number of color combinations. Witchin Fabric.

Below is another toile with vignettes of French provincial life, a more familiar type of pictorial fabric than the one at the bottom. Although it is a reproduction of a fine old print originating in this country, the modern counterpart is not as expensive as one would suspect. It also comes either in glazed or semi-glazed, printed on fine percale, in a number of color combinations. Witchin Fabrics.

This article is the beginning of a new series on fabrics for the small home, dealing with the somewhat technical phases of less expensive materials, for which every housewife with a limited budget is searching.

seat cushions on reed and willow furniture, for pleated lamp shades, and closet shelf and bureau or dressing table drawer mats. Its clean color makes strong contrasting accents for trimmings, and its stiffness lends itself happily thus to pipings, folds and bands. All these one may buy ready-made to apply as pipings for pillows and slipcovers, banding for curtains and lamp shades, and folds for pillows and lamp shades.

PERCALE

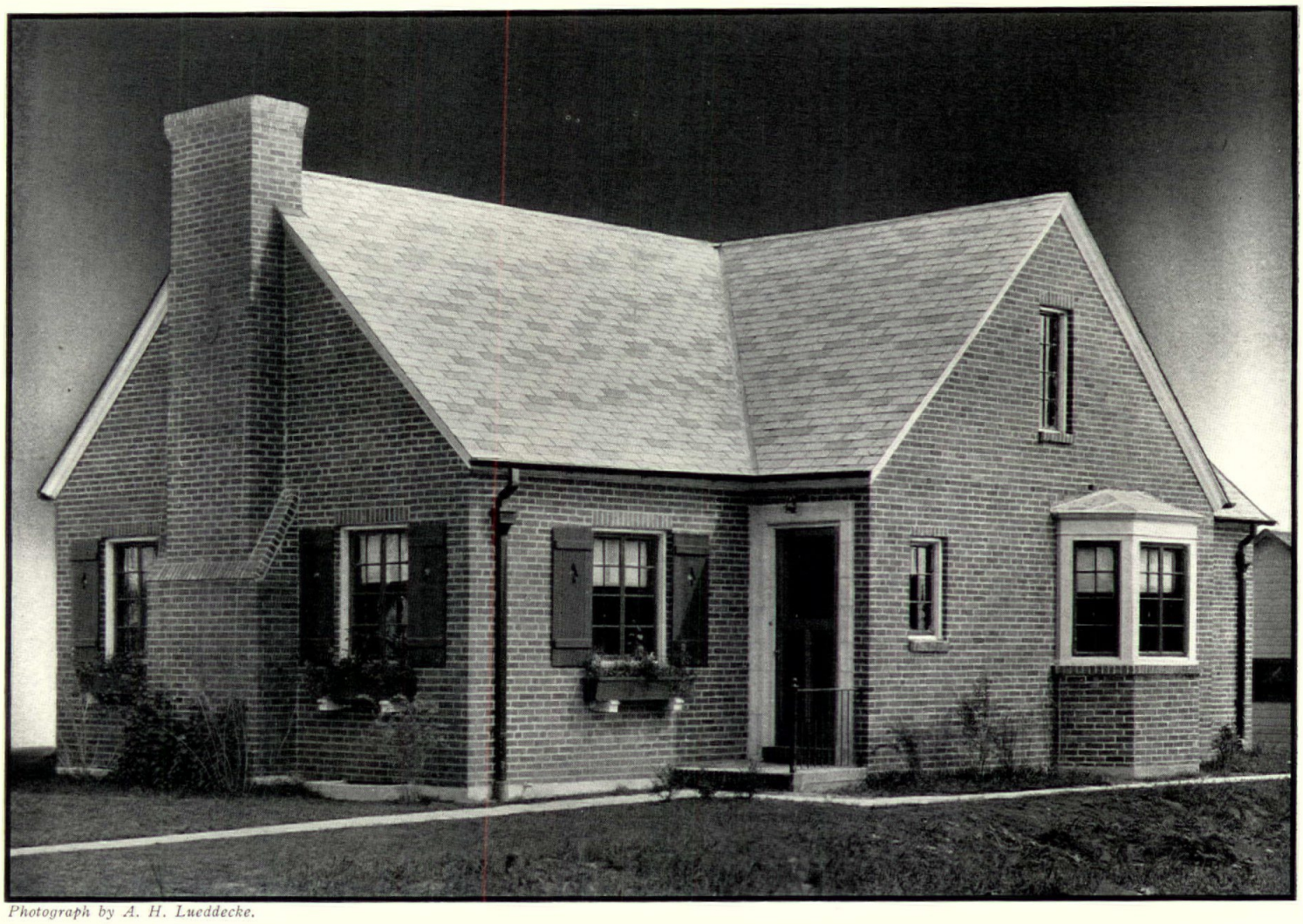
Glazed percale may be mistaken for glazed cambric so that it is discussed at this time, but it is a papery, lighter weight, finer quality material than the former. Ask to see the two for comparison. Percale is not as long-wearing as cambric, but is generally more expensive because it is made of a very fine yarn. The former comes in 31 and 36 inch widths as well as in the 50 inch width of cambric. Percale's colors are fast and more delicate. Its texture is smooth and pleasing. Its finish is sometimes semi- or demi-glazed. It, too, may be plain or the background for a chintz pattern, sometimes to match the color of the plain, and, in addition, a cretonne.

Plain, its use may be for bedroom over-curtains. Its especial appeal, for the limited purse, is for effective, less expensively draped dressing tables since it may be gathered, has a softer fold than glazed cambric, suggests the crispness and smoothness of taffeta, but is more suitable with simple furnishings and more practical because it does not soil. When furnishings have as delicate an appeal as the fabric, and the color and pattern are right, glazed percale is also appropriate for more formal rooms.

CHINTZ

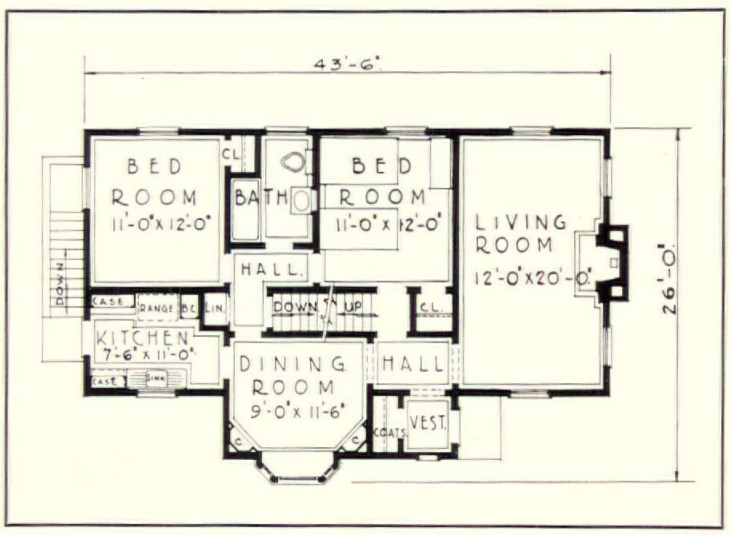
Chintz comes from the Hindu word, "chint." Many decorators loosely call all printed fabrics, such as cretonne and printed linen, "chintz," but this is misleading. Chintz, correctly speaking, is the name for a charming characteristically narrow width printed cloth of English or domestic make, as narrow as 24 inches, usually 31 inches, but 30 inches and sometimes 50 inches. (The imported are generally better and more expensive.) Chintz, moreover, is of a fine texture with usually light background, [*Continued on page 28*]

The toile shown below is unusually full of pictorial interest. The ship coming head-on makes a graceful picture, and the men plying the boats are full of life. In the cloth itself there seems to be a naive curiosity on the faces of the women. Copy of an Eighteenth Century design. Witchin Fabric.



Photograph by A. H. Lueddecke.

REAL ESTATE ADOPTS ARCHITECTURE



THE story of the small cottage illustrated on this page is best told by Delbert S. Wenzlick, Vice President and Treasurer of the Albert Wenzlick Real Estate Company of Saint Louis, under whose direction it was built.

A short time ago, Mr. Wenzlick wrote the editor as follows: "During the past fifty-four years, my firm has financed hundreds of small homes. These houses have been substantially constructed and, in most cases, were readily sold. Until a few years ago, most of these homes consisted of four straight walls, very frequently having a flat composition roof with some sort of an ornamental mansard or fake gable on the front. Several years ago, the public tired of this uninteresting similarity and certain so-called 'architects' and builders began producing a many-gabled, overly decorated type of front, which seemed to catch the public fancy. Many of these houses were decorated with stone sprinkled into the brickwork. To the small home owner, this 'architecture' seemed to fill a real need, which he had felt but could not readily express. Hundreds of homes of this type have been built and the extremes to which these decorative tendencies have been carried have been limited only by the imagination of the designers.

"A little over a year ago, I showed my friend, Eugene Klein, now president of the Saint Louis Chapter of the American Institute of Architects, a photo of one of these homes. I rather expected some complimentary response but, instead, he seemed highly amused. After a moment, his remark was, 'You don't call that architecture, do you?' I asked, 'What is it, then?' 'That's just plain jazz,' was his rather undiplomatic reply. 'All right,' I answered, 'where can I send the builders, whom we are financing, for better plans?' He suggested The Architects Small House Service Bureau, and after several months' effort, I finally got one builder to try the little English cottage, design 5-K-6. This plan, it soon became obvious, was used only because I practically insisted upon it. The house progressed very slowly. Many times work had to be done over because the contractor felt it was too plain and needed ornamentation, which he took it upon himself to supply. In fact, it was even nicknamed 'the barn' until, when it was practically completed, the appealing simplicity and coziness finally won over everyone connected with it to an appreciation of its charm.

"Completely and appropriately furnished for display, it sold on the first day it was open for $9,500, the price asked, and I felt completely vindicated.

COURTING CHAIRS

IN NEW VOCATIONS AND LOCATIONS

by ADELE WYMAN

WHAT humor must have been rife in 17th century England to conduce the jocular term of "courting chair" or "love seat" for the hard-seated, double-chair arrangement that was the progenitor of our comfortable short sofa.

Stammering youths of the oaken era were certainly not aided and abetted by "props" such as those with which the wise mother and the willing daughter nowadays lighten the lot of a young man "with something on his mind"! Nor were several generations of youthful swains to follow any better off.

In the days when knights were bold—and "hard put" except when on horseback—settles were austere, sacrificing grace to efficiency. Dames thought highly of them, of course, with their propensities for storing hosts of household goods within deep chests beneath hard seats. (What maids thought about them has not been recorded.) For settles of olden days had to serve stern as well as sentimental purposes; being coffers as well as seating space, and frequently incorporating table tops or folding candlestands in their designs.

The love seat in the large illustration above, flanked on both sides by small cabinets with matched lamps is the beginning of a composition of fine distinction for a small interior.

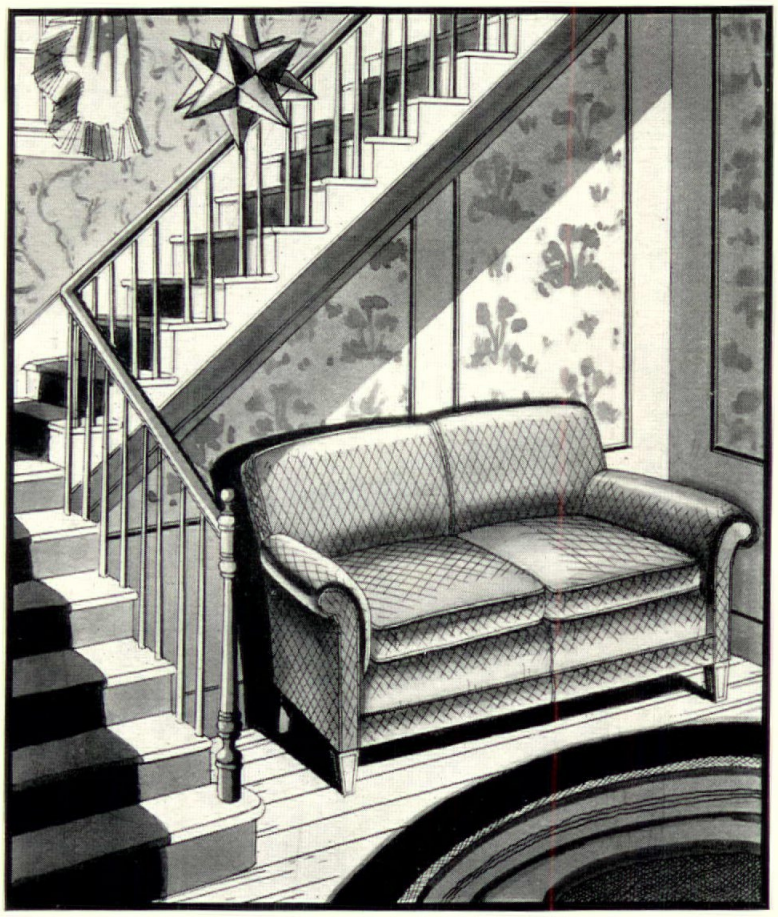
The "softening" of the settle took many years. But Queen Anne liked her leisure. So the loose cushions which came into favor during the reign preceding hers, became fixed upholstery on chairs and settees during her regime.

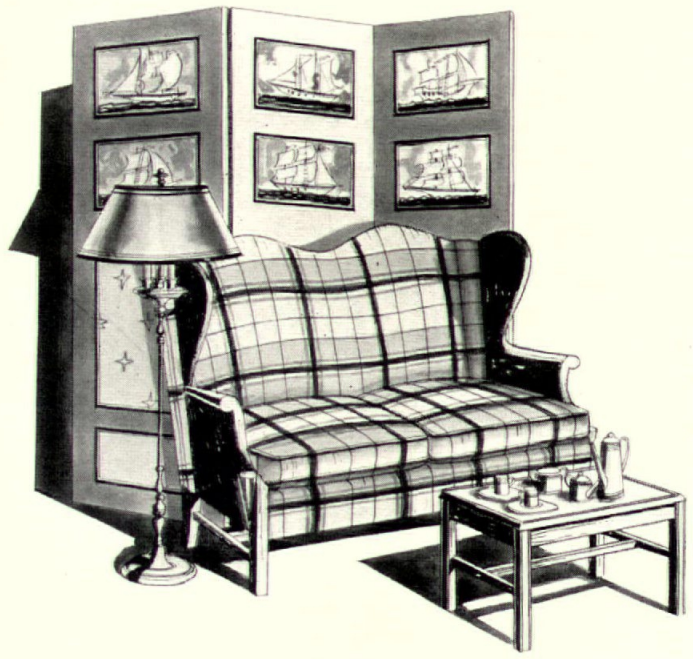
Short sofas dating from the beginning of the eighteenth century looked not unlike our current love seats, with the exception of latter-day perfections in comfort qualities. The Queen Anne settee or love seat usually had a perfectly straight, slightly arched back, cabriole legs, and flared arms that were rolled over and stuffed, or sometimes carried upward to form wings.

We have modern examples of the Queen Anne love seat with hooped back and shaped arms without pads. And of a later type, the double chair back settee with seat only upholstered—the whole resembling two chairs made into one.

We have true Chippendale settees, built and decorated along the same principles as Chippendale's peerless chairs.

The love seat may be any one of a number of popular types and do for a simple hall what the popular Lawson model does in the way of filling space interestingly, as shown in the upper of the two lower illustrations. A grouping before the fire as shown at the bottom of the page is an especially pleasant arrangement.





The standing screen placed behind the Early American love seat illustrated above, gives a pleasant suggestion of a quiet, private nook for a teatime tête-à-tête. Although this furniture does not replace the davenport for solid comfort, but as an adjunct to it, it has something real in charm and usefulness to contribute.

We have Hepplewhite settees, increasing in formality as they lengthen their classic lines through adding a chair back or two. (The original Hepplewhite settee not uncommonly involved as many as five elegantly proportioned chair backs.)

We have Sheraton sofas, or settees, distinguished by caning. And we have Empire sofas, short but amazingly satisfactory from the standpoint of grace and comfort.

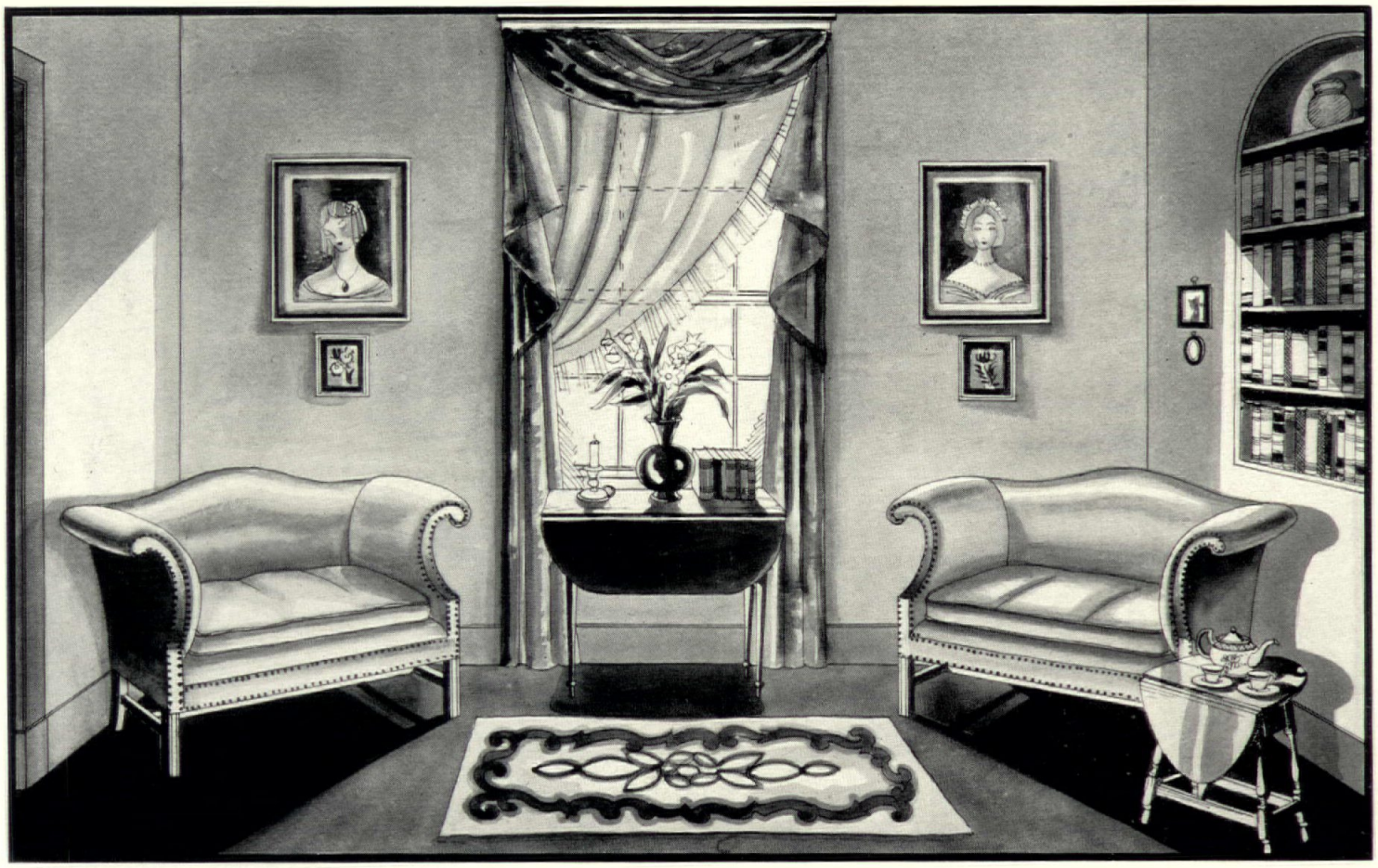
Lovely love seats for inspired grouping and gracious use in present day interiors are not far to seek. The recentness of their return to favor since a post-Victorian ousting, has prevented many unscrupulous manufacturers from yet getting on the market travesties on handsome old patterns. Good love seats are so far the rule.

And good love seats are being used with a flair these days. In the era of ill-heated dwellings, when settees were high-backed and sometimes winged for purposes of excluding drafts, their placing was guided by necessity. The modern positioning of love seats depends not upon necessity but upon nicety—nicety of appreciation for line and comfort.

"Love seat" is somewhat of a misnomer for the short sofa that is so frequently used in duplicate these days. For everyone knows that in heart affairs, more than two is indeed a crowd! The name persists, however, and two-passenger sofas complement one another in many distinctive interiors.

A grouping before the fire, of matched love seats disposed at right angles to the hearth, is an especially pleasant "conversational" arrangement for winter months.

In the case of a large room, this is not the only possible arrangement for duplicate settees. They may be, and are often seen set apart to effect symmetrical balance in an entirely different manner. A cross-corner placing is found to be not in the least distasteful when the test pieces are short sofas of trim character.



Much more casual is a grouping that places a single love seat of early American or French provincial styling against a standing screen; the screen producing a pleasant architectural suggestion of a quite private nook for a teatime tête-à-tête.

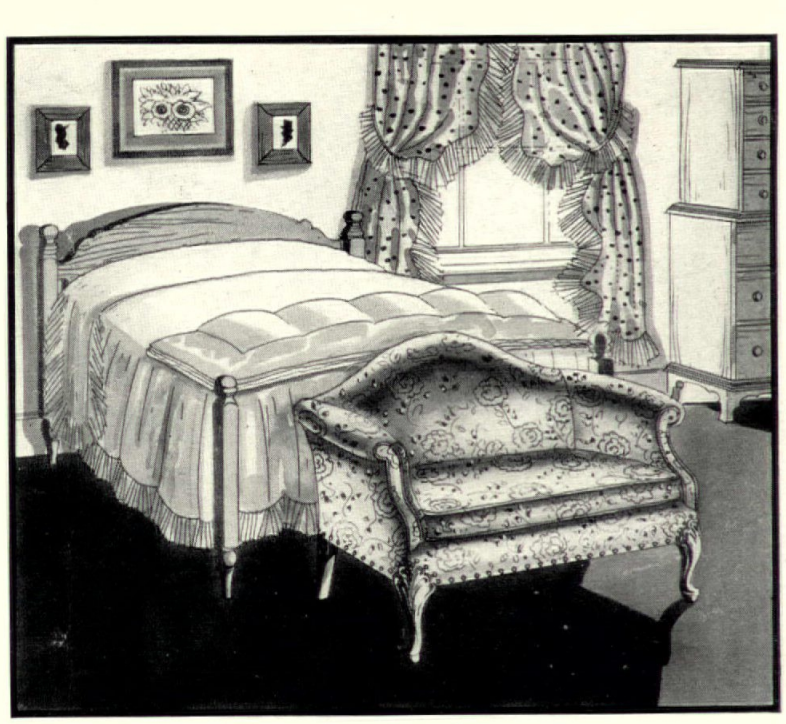
Formality again, in the best of interiors, is often effected with the help of a single love seat studiously complemented. Flanking with small cabinets of compatible pattern, and with matched lamps, creates the beginning of a composition that achieves rare distinction through a well-considered wall arrangement behind and above it. Such an arrangement does not insist upon a large interior; it may be effective in the small room, in which each wall is just as well handled.

The love seat may be any one of a number of well styled types and do for a simple hall, what the popular Lawson model does in the way of filling space adequately and interestingly in one of the illustrations shown here.

The end of a bed is an ideal position for a chest. But with closets supplying ample storage space for extra blankets and what not, the less obvious idea of a comfortable short sofa at the bed end, is appealing.

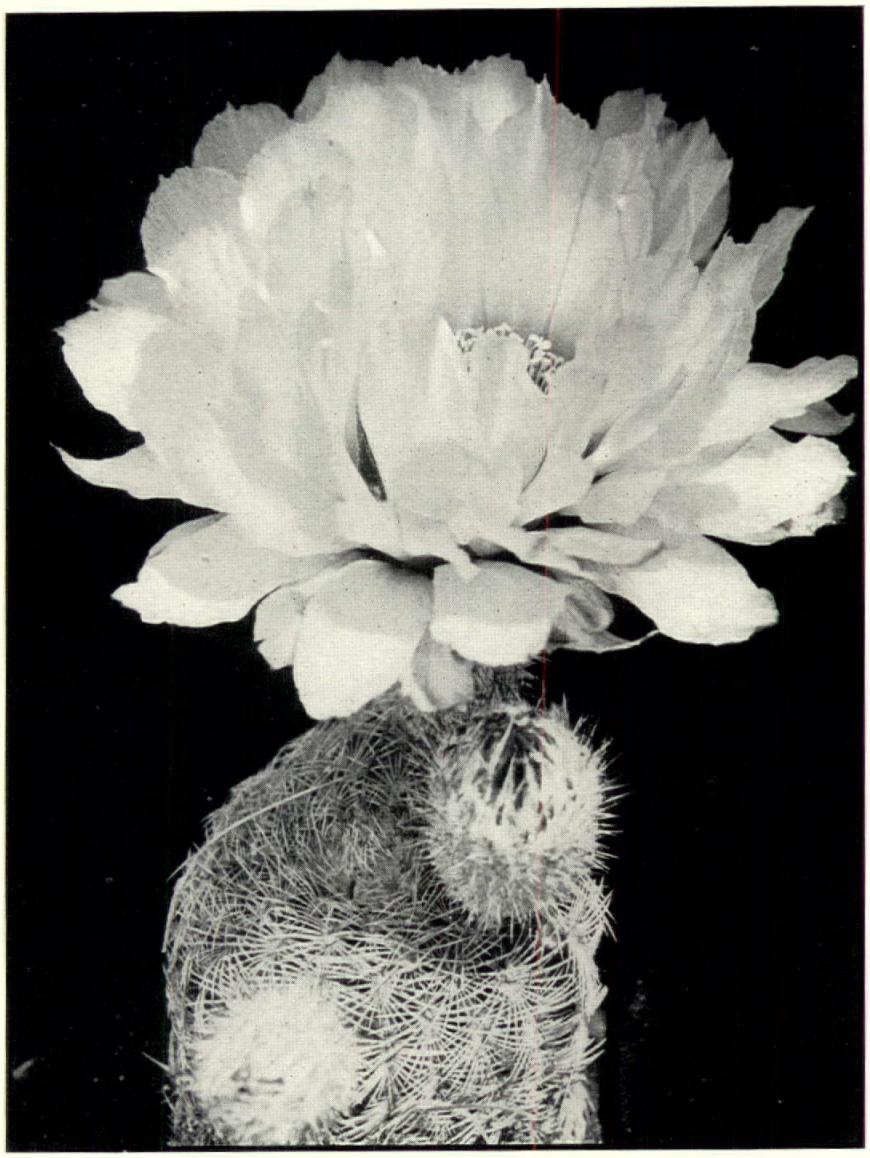
A stuffed model may have more in the way of ease to offer; but the rush bottom settee with ladder back, distinguished by either French provincial or early American detailing often has more piquancy to contribute to bedrooms furnished in semi-cottage character. For the boudoir resplendent with peach and turquoise taffeta and rich rugs, the Louis love seat has more virtue, naturally.

Better made and offering more comfort than of old, the modern love seat is destined to survive this time—or at least not be consigned to the limbo of horsehair settees within our lifetime.



The two love seats of Chippendale design, shown at the top of the page, placed across the corners are not in the least distasteful, but help to achieve a delightfully simple and restful composition, particularly when they are small and of trim character.

Below, with ample closet and storage space, the love seat has taken the place of the conventional chest at the foot of the bed—a less commonplace arrangement and perhaps more usable.



LACE CACTUS

TUCHOCEREUS SPACHIANUS

The blossom of the lace cactus, shown above, is light purple and fragrant. The short fine spines sit closely interlocking, giving all the plant a softened appearance. Claret cup, illustrated below, has waxy red flowers, which remain open at night.

CACTUS BLOOMS *in Winter Windows*

by ANDERSON McCULLY

CACTI are the spice of gardens—strange forms, unknown ways, attractive fruits, and blooms of exquisite waxy loveliness, often bearing a delicious fragrance. Add to all this, an independent disposition willing to make the best of things, and quite delighted with the reviled dry atmosphere of the average living room.

Cacti have just one drawback. Their names are difficult, and sometimes they have to be used. While rarer kinds do mount high in price, it is scarcity or import troubles that cause this. The plants mentioned here may be purchased for from twenty-five to fifty cents apiece unless otherwise noted, for we have very fine deserts of our own in the Southwest, and Dame Nature is no respecter of man-made boundary lines. If the day does come when you feel you must have the rarer plants, seed may in most cases be had for from five or ten cents up to one dollar a pod or packet for the types that sell around ten to twenty dollars a plant. It takes some years for most cacti to reach blooming size; but they are quaint and interesting from the beginning, and while small, make delightful dish gardens.

Those of you who have grown the crab, Christmas, and Easter cacti will need to forget a little of their treatment in dealing with cacti in general, as these are plants of Brazilian jungles, reveling in humus and moisture. The vast majority of cacti are desert plants, each one a small reservoir in itself, taking a deep drink when rains do come, then living on the stored-up moisture. Once established, they will

CLARET CUP

not sulk and depart if the family goes on a week's vacation.

The question of water and drainage are, however, the two most important in the life of the cactus. Too much water produces a soft growth that rots easily, and rot is the great enemy of the entire family. Though dust must be washed off occasionally, watering should be done onto the soil, and not overhead. Cacti have their resting period, as other plants, largely in fall for those that bloom early. They go through this with little water, which will give them a somewhat shriveled appearance. Then when new growth starts, their reservoirs should be well filled. Experience is the only real guide here; but fortunately cacti are adaptable and will allow us to "bungle through."

There has been considerable change in opinion concerning soil to be used. Cacti were formerly grown in almost straight sand, and while they prospered, even better results have been had from a somewhat richer mixture. So long as a soft lush growth that fosters rot is not produced, I believe we do get better blooms with a little food. A mixture of half sand and half rich loam, run through a fine sieve, and sweetened with a little powdered charcoal, can be used, and even a little peat or leafmold can be added. Surface the pot with builders' coarse sand or with fine gravel. Rot most often begins on this ground line. If you first treat the soil to semesan and sterilize the pot thoroughly before planting, the danger of rot will be practically eliminated.

Cacti may be planted singly, or several smaller ones placed together in a larger pot. Watch that they do not wound each other with their spines, for any break in the skin is a broad highway for rot entry. After rot, mealy bug and scale are the two pests that bother cacti. A fine syringing with wood alcohol is

[*Continued on page 26*]

ENLARGED BLOSSOM OF STRAWBERRY CACTUS

PRICKLY PEAR CACTUS

STRAWBERRY CACTUS

ZIGZAG BUDS OF FLOWERING ALMOND

ELDERBERRY MAKES A STRONG TWIG PATTERN

TWIG TEXTURES

by ARTHUR HAWTHORNE CARHART

WHEN summer robes the landscape with leaves we are so intrigued by color and similar summer beauty we often disregard texture. But after winter has stripped the deciduous plants of leafage and blooms fade from perennial beds, texture becomes more forceful in the landscape. There is the rough rug of the brick wall, the shaggy bark of the nine bark, the smooth terra-cotta which forms the coping of the pool, and the burlappy tangle of the grass on the lawn.

In this medley of winter textures the most powerful type is twig and branch lacery. A maze of interlocking patterns is formed. Every individual plant has its own character; each shrub, vine, and tree has different quality in its twig and branch forms.

A dinosaur skeleton, with its giant vertebrae is an awe inspiring thing. The steel girders of a new building are dynamic and inspiring when seen against the sky. Any skeleton, lacking the softening covering of flesh, plaster, or leafage is rather stark and compelling. And that is why we find the plant framework of interest in the winter landscape. It holds a certain intrinsic power of form, of dynamic lines, that the plants lack when draped in the robes of midsummer.

Have you ever taken time to look at these plant frameworks before? Perhaps not. But now, with branches and twigs bare, is a fine time to study the skeletal framework of your garden.

As you look at the bare branches and twigs you will be impressed with the discovery that for the first time you see why certain plants give certain effects during the summer. It is because of their basic framework. For example you comprehend why the staghorn sumac *(Rhus typhina)* is more picturesque than the golden spirea *(Spirea arguta)*. Their bones are exposed and you will find the spirea a fine, wiry framed shrub while the sumac is a coarse, rough fellow.

As you study these plant frames, it will abruptly occur to you that they form the largest single force in your winter home landscape. Perhaps it has never been called to your attention that there is a field of garden design in so arranging plants for winter twig textures that they will give interest and good composition to your garden. But that is just what can be done by some arrangement of shrubs and trees with reference to their twig and branch forms.

Let us take two extremes in twig and branch forms—the fine textured, almost plumey form of the golden spirea and the very opposite, the staghorn sumac. Viewed from a little distance the winter dress of the golden spirea is lacy, almost cloudy. Its twig textures are thready.

and fine. It is as fine in twig texture in winter as it is fine in leaf and flower texture in the summer.

The staghorn is a rough customer; craggy, angular, blunt. The twigs jerk away from the trunk at angles. They end abruptly. There is none of the fineness of the golden spirea about the staghorn sumac.

As a general rule the finer textures should be planted nearer the house, largely because their finer detail can be seen better and appreciated when the beholder is closer to them. Following this rule then, the golden spirea is a shrub that lends itself to plantings near the house both in summer and in winter. It is lacy enough when flowering, when in leaf, even when bare, to be good softening and blending material.

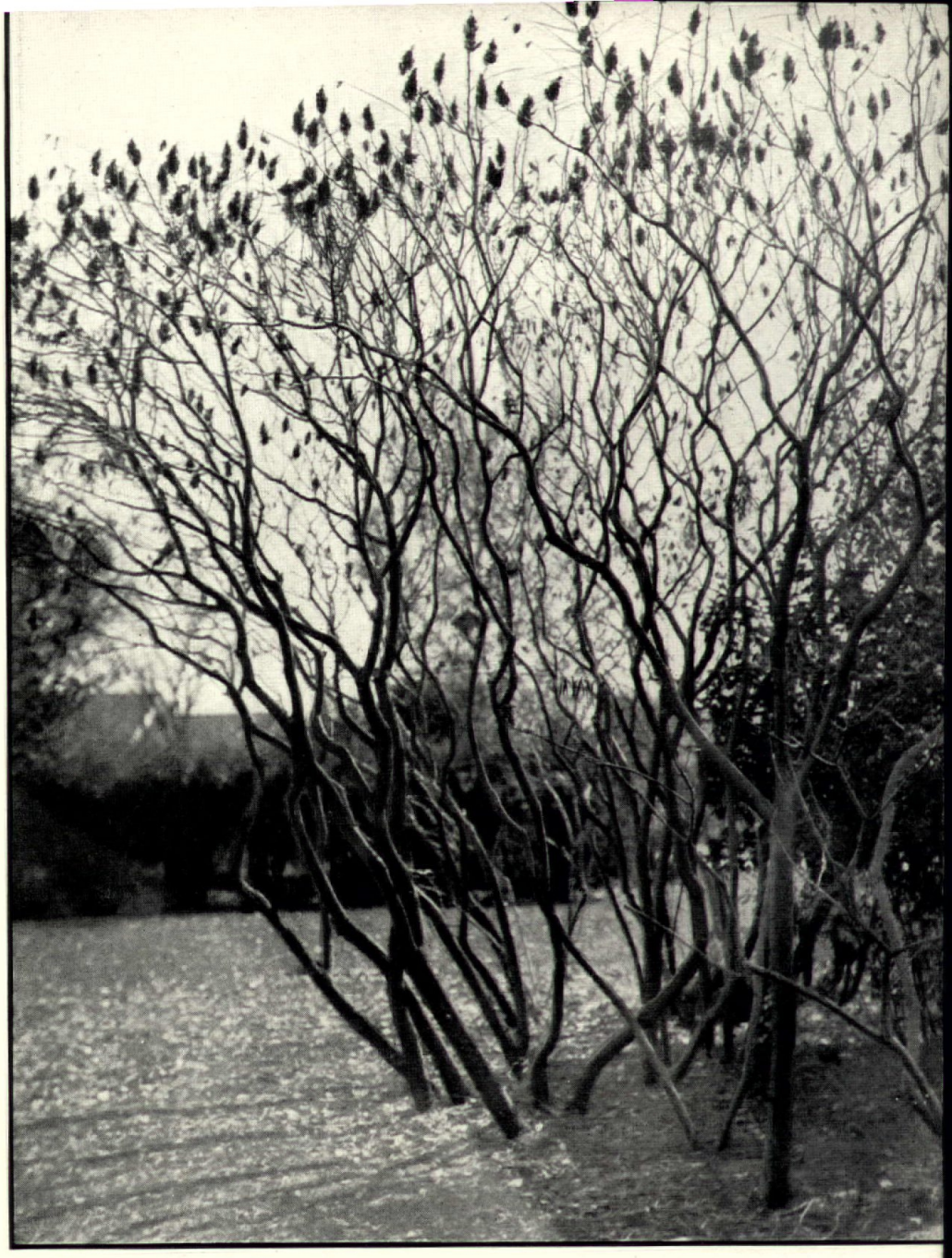
The staghorn may be fairly soft and lacey in the cutleaf varieties in the summer, but when it is stripped of leaves it is forceful, asserting its character in lines of the branches. It is a force in line design that can be used in sharp contrast to finer twig textures. Or it may be planted so it becomes a major force in line design of winter months by affording a strong vertical line to oppose the strong horizontal lines of eaves or a pergola timber.

Here we have indicated the significance of twig textures. They are lines, lacy and interlocking, or blunt, hard, uncompromising and powerful. The whole countenance of the garden is changed when the leaves fall—from foliage masses to interlocking lines. You need winter line accents such as the staghorn sumac affords. Or you get a strong vertical in the trunk of a poplar. The branches of a hawthorn may give strong horizontal elements. With these stronger definite lines there is need of blending material. A certain amount of mass is secured by the lacier-twigged shrubs planted in tight clumps. You will not want all winter twig and branch composition to be formed by jerky, powerful lines such as would result if you planted nothing but staghorn sumac. Can you visualize the entire border of a small home garden planted with sumac? In summer it might be pleasing but in the winter it would be a queerish tangle of over strong lines. On the other hand, the winter garden where all the twigs are of fine textures may become quite filled with monotony because it lacks some decisive lines for emphasis.

There are all sorts of twig textures to study and work with. We will look at the more powerful and striking types first. The Kentucky coffee tree *(Gymnocladus dioica)*, the staghorn sumac, *(Rhus typhina)*, the shining sumac, *(R. copallina)*, the devil's walkingstick *(Aralia spinosa)*, and the tree of heaven *(Ailanthus glandulosa)* all possess that gruff sort of branch texture that gives picturesqueness and emphasis to a spot in the shrub border or in the shrub groups or base plantings near the house. There are no fine twigs on the stubby branches and they form strong, assertive lines, mostly in the vertical.

Designers all think of the hawthorn tree as

[*Continued on page 29*]



THE SUMAC HAS A BOLD FRAMEWORK

HAWTHORN IS HORIZONTAL AND LACY

Balancing

THE BUILDING BUDGET

by STANLEY L. McMICHAEL

TENSION was in the air and the argument promised to wax hot. The architect was firmly convinced that his client was headed for trouble by the demands he was making, while Mr. Robertson, the client, was just as firm in his convictions.

"I've got the money, haven't I?" demanded Robertson. "It's my home, isn't it? I've got to live in it and pay on the investment. What's wrong with figuring on a house costing $20,000 on that lot of mine?"

"Well," observed the architect, "there isn't anything wrong with doing some figuring on it. In fact, you are an unusual individual. Most home builders are nagging at us architects all the time to *underbuild* a property. You want to overbuild. You will make a mistake if you do so. I haven't any objection to your building a $20,000 house—but not on that lot. My professional conscience protests against the idea and I don't want that kind of a monument hanging around staring me in the face in years to come.

"I don't get you," declared Robertson somewhat heatedly. "Here I buy a nice lot for $3,000 and come to you and tell you I want to spend $20,000 on a new home to be erected on it. You tell me I'm all wet, or something to that effect. I should think the finer the house I would put on that lot the better it would be for everybody concerned."

"Everybody but you!"

"How do you get that way?"

"Well, my friend, if you ever wanted to sell that house, you would never be able to realize your money on the project. It would be a case of your lot being 'overbuilt.' You would have the finest house by far in the neighborhood. Anybody who wanted to put that much money in a house would go to a classier neighborhood and invest. You would probably have a hard time selling the house, although it might be a fine one. Your building budget just doesn't balance!"

"There should be a ratio," continued the architect, "between the value of the lot on which you are going to build and the amount of money actually invested in the building to be placed thereon. Say, you wouldn't wear a $5 tie with a $15 suit of clothes, would you? You wouldn't pay $15 for a pair of shoes to wear with the same suit! Not unless your feet were deformed. Well, why not use good judgment in determining the relation existing between the value of the house and the lot on which it is to be placed?

"Two very definite mistakes can be made in home building and these are entirely apart from costs of the lot and building, or the architecture and setting of the dwelling."

"Well, what are they?" demanded Robertson.

"You can either *overbuild* or *underbuild* your lot. Either one is a mistake and an economic error. You may be satisfied with the result but you always want to remember that you may some day desire to sell the property and then you are going to run slap bang into trouble. Lovingly you plan and build a house, thinking you are going to squat right down on that spot and remain until they carry you out in a box. Five or ten years later your economic status changes, usually for the better. You want to move upwards and go to a better or quieter neighborhood. Then you desire to sell your house and trouble certainly begins if you have *overbuilt* or *underbuilt* your lot.

"You might think that this is none of my business and that I should be tickled to spend your money and collect my percentage on the deal. Good architects, however, don't do business that way. They should head off a client from plunging into economic error. An overbuilt residential property is a disgraceful monument to any architect. One glance about a neighborhood, if there are houses there, will instinctively convey to him about the kind and cost of a house he should build for his client. That's part of his training, or should be.

"Underbuilding a site is perhaps not as dangerous as overbuilding it, but is, nevertheless, just as senseless. People of refinement and discrimination don't like living in the *cheapest* house in the neighborhood. Such properties are frequently hard to sell at a reasonable price. It is easier to remodel or enlarge an underbuilt property, however, provided the general architectural set-up will permit it.

"Sometimes we see a one-story cottage erected on a street where dignified two-story dwellings prevail. The cottage eternally looks out of place and like a poor relation at a fine wedding. Owners of the larger houses either consciously or unconsciously feel resentment when they gaze at the cottage and wonder why someone foisted it on their nice neighborhood. It never can be rebuilt to match surrounding houses and goes down through a generation as a misplaced improvement. The occupant of the cottage, just like a poor relation, may be discriminated against socially. It just can't be helped. The error can be traced back to the architect, builder, or real estate man who made a mistake in placing it there. That's why I'm trying to avoid making a mistake in your case, Mr. Robertson."

Robertson mulled over the argument for a few seconds.

"All right," he finally admitted. "Granting you are right, how much *should* I spend on the house?"

"Not more than $12,000, for the average community," was the reply. "That's a ratio of four to one. It holds good in most cities throughout the United States, except perhaps in Southern California and in Florida where buildings do not

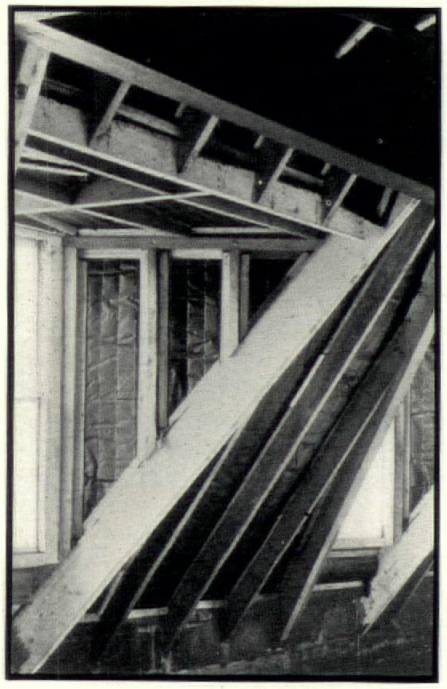
[*Continued on page 30*]

Ratio Between Cost of Land and Improvements for Residence.

Cost of Land	Cost of Improvement	Total Investment	Ratio
$1,000	$3,000	$4,000	3 to 1
$1,500	$4,500	$6,000	3 to 1
$2,000	$6,000	$8,000	3 to 1
$2,500	$7,500	$10,000	3 to 1
$3,000	$12,000	$15,000	4 to 1
$3,500	$14,000	$17,000	4 to 1
$4,000	$16,000	$20,000	4 to 1
$4,500	$18,000	$22,500	4 to 1
$5,000	$20,000	$25,000	4 to 1
$5,500	$22,000	$27,500	4 to 1
$6,000	$24,000	$30,000	4 to 1
$7,000	$28,000	$35,000	4 to 1
$8,000	$32,000	$40,000	4 to 1
$9,000	$36,000	$45,000	4 to 1
$10,000	$40,000	$50,000	4 to 1
$11,000	$44,000	$55,000	4 to 1
$12,000	$48,000	$60,000	4 to 1

For properties where land costs exceed $12,000 the ratio widens according to specific conditions. Considerably more must be spent on such enterprises for planting, landscaping, etc., also drives, roadways and walks.

The above table was prepared by Stanley L. McMichael, student of real estate and land economics, and the author of a number of standard books on real estate, and is elaborated on in the accompanying article.



BUILDING TO CONSERVE HEAT

by P. E. FANSLER

I HAVE just been reading a book on winter sports. In a chapter on clothing, the writer, a man of long experience in the northern woods, says, "Cold is a negative condition and heat a positive; therefore, cold does not penetrate, as is commonly supposed, but simply makes itself felt after the heat has passed away." He then goes on to describe the merits of various kinds of clothing for winter wear in the great north woods. I must say that he knows his clothing—but he does not know his physics.

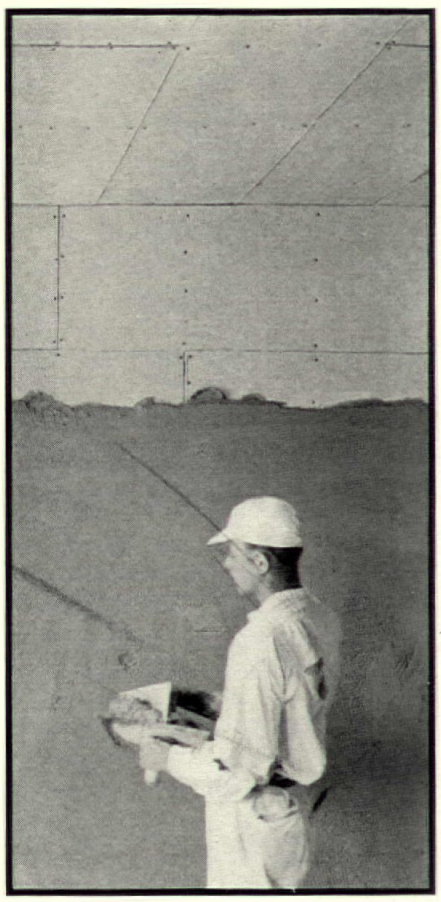
The words "cold" and "heat," as we commonly use them, are merely terms for expressing relative conditions. If we fail to check the heating plant at the right time and the room temperature mounts to 80°, we say, "It's terribly hot in here," and open a window. The same 80° temperature is "cold" to the man who is drying wood in a kiln, colder to the blacksmith forging his iron, of no consequence to the blast-furnace operator, and outside the consideration of the man who is working with an electric furnace.

All temperatures are *relative*, and many of our every-day phenomena are concerned mainly with differences in temperature which we, in technical language, refer to as "temperature differentials." Thus, if we are in a room having an air temperature of 70°, and if the outdoor air is at 22°, we say that a temperature differential of 48° exists (70°—22°=48°).

One of the most common facts in nature is that unequal conditions tend to become equal; "water seeks its level." Here are a few simple cases: Consider a perfectly-insulated room containing air at 70°. The air will remain at this temperature indefinitely if the insulation of the room is *perfect*. But, if we should introduce a mass of iron heated uniformly to 500°, we would have another condition. Immediately there would be a tendency for the iron to give up its heat to the air, and for the latter, therefore, to become hotter until both reach the same temperature. It would take quite some time. First the film of air close to the iron would have its temperature raised, and this would tend to cause an upward movement of the air film, allowing a new film of 70° air to surround the iron. This process could be greatly stimulated by causing the air to be blown against the iron—the common temperature would be reached much sooner.

Again, consider this same perfectly-insulated room with a thin plate of sheet metal dividing it in half, and with one end filled with air at 70° and the other with air at 100°. If the plate could be withdrawn we would find a slow-mixing of the air continuing until the entire volume would be filled with air at a common temperature—85°. Again, a fan, stirring up the air would greatly hasten the change.

Suppose, however, that the metal plate were allowed to remain. We ultimately would reach the same condition, although



The illustration at the top of the page, left, shows "Cabot's Quilt." Here it is set between the studs of the dormer and in other places where the roof planes break into the second story ceiling.

The second photograph at the top of the page shows "Celotex," board-like, rigid, and porous, over which plaster may be applied directly.

The illustration below is of "Insulite," another board-like, porous insulating material. This also may be used as a plaster base.

Editor's Note: There are scores of good insulating materials. Manifestly we cannot show them all. Those shown were chosen as representative types.

At the bottom of the page, right, is an illustration of "Balsam Wool," as it is tucked between the ceiling joists.

At the left at the bottom of the page is shown "Bi-Flax," which is really "Flax-li-num" combined with metal lath, and used for both insulation and plaster base.

Above is "Flax-li-num," without the metal lath, semi rigid in form, and readily fitted into odd-shaped corners.

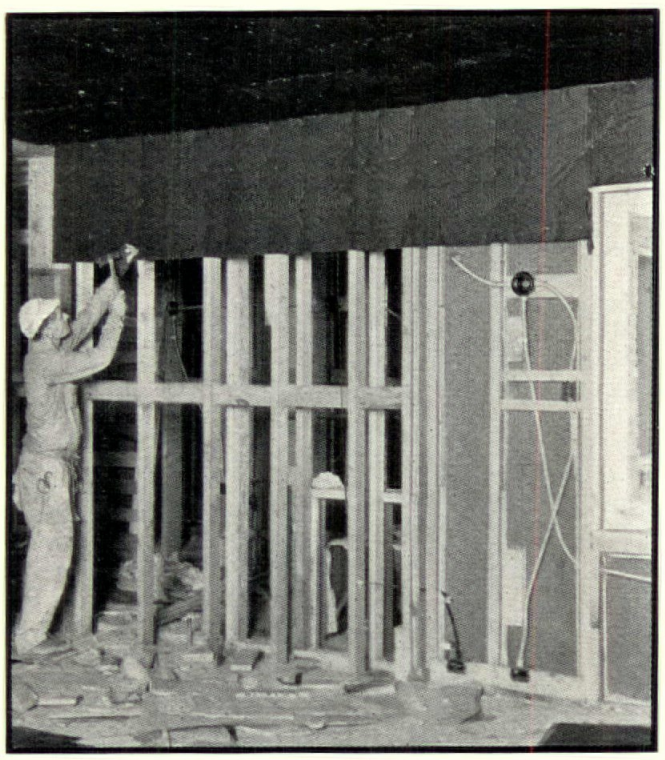
it would take a longer time. One end of the plate would be at a higher temperature than the other and, of course, the tendency would be for the heat to transfer from one side to the other, heating the air on the other side until a stable condition existed. Again, a fan blowing air against the plate on either side would stimulate action. The rapidity of heat transfer also would partially depend upon the ease with which the metal transmitted heat or, as we say technically, its "heat conductivity." A copper plate would transfer heat much faster than iron; so would one of aluminum.

But, suppose that we had a plate of insulated material. (Of course this simply means that the plate has a tendency to prevent heat conduction or transfer through the material.) We would find the same tendency for the two bodies of air to equalize in temperature, and the time element would depend upon how *good* the plate is as an insulator—which means how *bad* it is as a conductor of heat. The better the insulator, the slower the heat transfer.

Now we have a concept of the elementary physics involved in the problem of insulating a house against the winter's cold. We heat the air, and the materials of which our home is constructed, to a temperature providing comfort to the body, and we want to prevent the equalization of the temperature of this volume of air and mass of materials with that of the outside air, which may be at zero. If we had a *perfectly*-insulated home, we could heat it once for all in the fall, and would need to replace only the heat that tended to neutralize through the opened doors. If we have a poorly-insulated home—and nearly all of the older homes were built without regard to insulation—we have to continually replenish the fire in order to offset this constant attempt of nature to bring about a condition of temperature equality. The degree to which a home should be insulated is largely an economic problem, equating the interest on the cost of insulation against the fuel thereby saved, until a degree of insulation is found that capitalizes at the value of the fuel saving. More insulation means an initial cost that is not justified by fuel saving, although it may be by other considerations.

There are two distinct phases to the insulation problem. One concerns the home to be built, and the other the existing building. This article will deal with the former—the home that its builder wants to make as nearly perfect as possible within the limits of his pocketbook.

We can look at a house as at a box. Due to the tendency of air to move upward, we usually find the upper floors warmer than the lower, and the attic warmest of all. That is, it would be if we didn't find, in average construction, the line around the eaves the poorest, as far as tightness goes, in the entire building. Consequently this is the place where heat escapes at the highest rate; equalization is being accomplished with little hindrance. Heat losses from the roof tend to be excessive because the attic temperature is high and the differential between inside and outside air therefore is high. Losses through the side walls are just what the specified construction permits; here the windows play an im-



portant part. Losses through the bottom of the box—the floor of the first floor—are low, particularly if the basement is reasonably tight, because the average floor temperature is low and the differential therefore is low.

Let us see, now, what materials are available for insulation. The best heat insulator is a vacuum. This is so impossible to obtain in building construction as to be beyond consideration. The next is still air. The difficulty is that air, when heated, tends to move upward. The answer to the problem, then, is to utilize air, and to keep it from moving by having no "upward" to which it can move. That simply means air in tiny spaces, so small that the air must remain still. Nature accomplishes this end beautifully in the fur and feathers of the animals and birds, probably reaching the ultimate in the down of Arctic birds. But eiderdown is too expensive for house construction. What has man developed to meet the requirement?

One class of material is board-like in that it comes in sheets or blocks that are self-sustaining and can be nailed or otherwise fastened to surfaces or framing, such as cork board, which has long been known as a good insulator since it consists of minute air cells with thin, light partitions. There are a number of boards of this kind made from wood fiber, roots, and cane. These units are light, rigid, porous, and thus effective insulating media.

A first cousin of these is made in sheets or rolls and is flexible and quilt-like. For this purpose we have flax straw made into a kind of mat, also hair, or eel grass, or a fluffy wood fiber, that is secured within sheets of heavy paper and then tucked into wall and ceiling spaces.

Another entirely different class is a fill which may be poured or blown between studs or joists. One of these is a plaster-like material that is mixed with water and poured into the spaces between inner and outer walls, and studding, chemical reaction causing it to set in a condition very much like bread, but with an internal structure of very thin walls separating tiny air spaces.

Another of these is a flaky material that is poured dry between inner and outer walls or floors. Yet another in this class is a unique method of insulation which consists of spraying minute pieces of wood fiber and a silicate binder at high pressure through a nozzle. This is done when the outer walls are up, but before plastering, and the sticky material hardens and forms an effective preventative of heat loss and cold air inleakage. Similarly, a fibrous material, wool-like in substance and made from melted rock, is blown into stud and joist spaces to form a blanket-like mass.

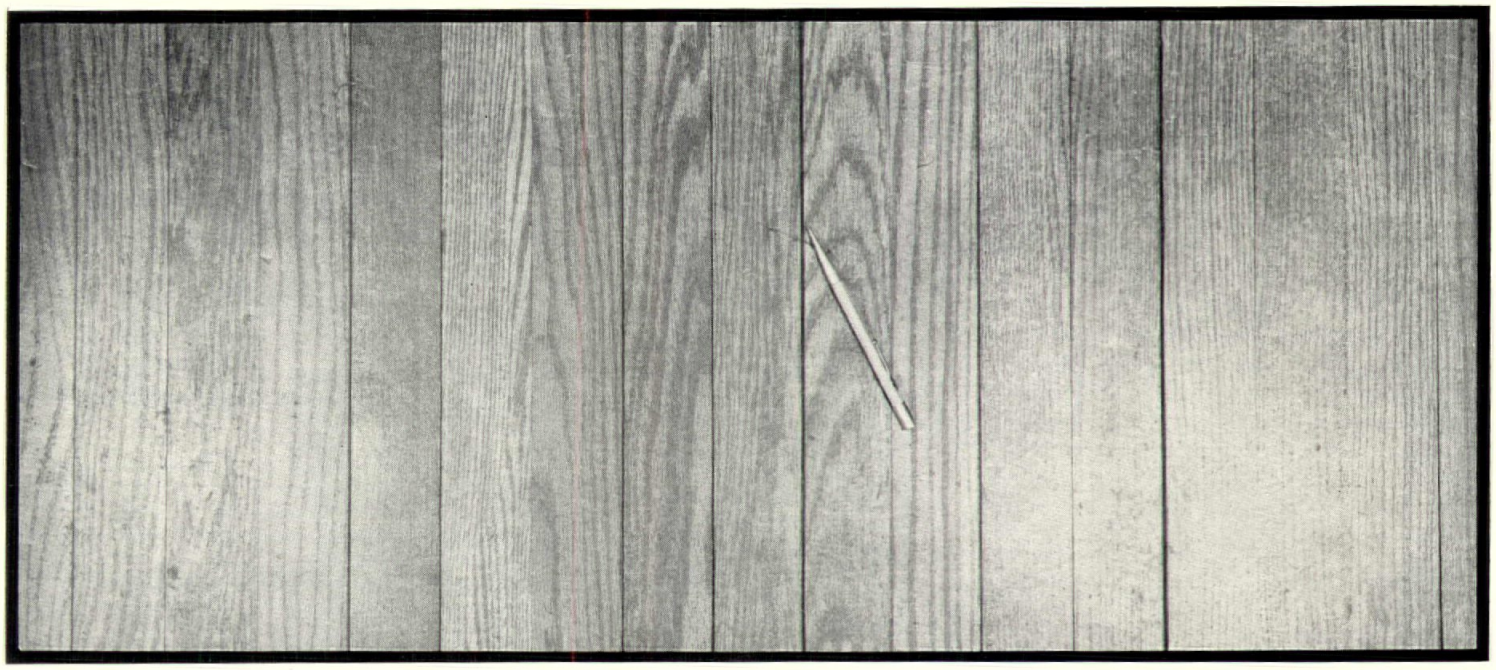
Few of us realize the fine insulating qualities of the lighter varieties of wood. Late last fall I spent a couple of weeks in an old log cabin in the north woods. The ease with which this could be kept warm in bitter weather with a single stove started me thinking. When I got home I looked up the "dope." I found that white pine, a very similar wood to the spruce used in this log cabin, had heat-insulating qualities about 49% of corkboard, which is one of the best of

[*Continued on page 31*]

At the left above, "Gimco Rock Wool," a fleecy material, is applied to the walls by packing it into place between the studding before the lathing is done.

At the top, right, "Cabot's Quilt" is applied to the outside of the studs, over which will go the sheathing.

Below, "Armstrong Corkboard" is applied to the roof of an attic, which is to be used for living purposes.



After-effects of too much moisture in the woodwork at the time the floor was laid are illustrated above. Woodwork in the unfinished house is peculiarly exposed to moisture changes and needs proper care to prevent damage.

Is Your Woodwork Safe From Moisture Changes?

by T. J. MOSLEY

FOR the private citizen, dignity of living attains its most practical expression in a home graced with well-fitted and well-finished woodwork. In the sober opulence of good floors and interior trim the useful and the aesthetic are strongly blended, clothing the affairs of daily life with a certain extra value, as the medal is enhanced by its polished case.

On the other hand, careless installation and faulty adaptation of woodwork to its moisture environment can rob the home of most of its interior charm and much of its actual comfort. Drying-out of wood that is installed too moist means shrinkage cracks. It is a shock to the architect on visiting a house a few months after its completion to find places where the trim has shrunk, glued and mitred joints have pulled apart, cracks have opened in floors, and door panels reveal unfinished margins that once fitted snugly. These troubles are usually caused by moisture changes in the wood after it is in place, at which time the only remedy in serious cases is extensive replacement and refitting that may cost as much as the original job. The best, easiest, and most economical "cure" for spoiled woodwork is prevention of the damage at the outset.

This means, in the simplest possible language, that the woodwork must be properly seasoned when it is put into the house, its condition of dryness approaching that which it would attain later in service. Thus the shrinkage trouble can be reduced to a minimum.

Dryness, of course, is a relative matter: What would rate as thoroughly-seasoned stock in the Canal Zone would be too "green" to use in Phoenix, Ariz. Also one man's house differs from his neighbor's in dryness, according to the type of heating plant and the way it is run to meet different ideas of winter comfort. Even different parts of the same house maintain their individual moisture atmospheres; perfectly natural to our common language are the expressions "damp cellar" and "dry attic."

Such are the complications faced by the architect, the builder, and the owner in looking forward to satisfactory service of the woodwork in Mr. William Brown's new house at 17 Columbia Terrace, Eagleton, U. S. A. Just how are they to be sure that the woodwork is "dry enough" when it is put in place, so that it shall retain that smoothness, beauty, and perpetual newness that are the hallmark of a successful interior?

L. V. Teesdale and E. C. Peck, of the Forest Products Laboratory, have been studying this question from technical and geographic angles for several years and have recently presented findings that should go far toward answering it.

Mr. Teesdale has published his recommendations in U. S. Department of Agriculture Leaflet No. 56, "Preventing Cracks in New Wood Floors." Floors are only a part of the woodwork installation, but they are a critical part demanding special care, and it is evident that conditions that safeguard laying the floor also favor the production of a satisfactory job for the entire finish. The recommendations, which are on the safe side and make no special allowance for climatic variations, are as follows:

Assure yourself that the dealer has properly protected the stock from the weather while it has been in his hands.

Do not allow it to be delivered on a damp or rainy day.

Make sure that the plaster or masonry walls are dry before the flooring is delivered.

Eliminate all badly-warped or crooked pieces.

Maintain some heat in the house from the time the flooring is delivered until finished by the painter. The house interior should be maintained at least 15° F. above outdoor temperatures and should not be allowed to cool, below, say, 70° during the summer or 62° to 65° when the outdoor temperatures are below freezing. While temperatures a little higher than this will do no harm, any severe overheating must be avoided. After receiving the protective coat of finish, temperatures comparable with those occurring in the house during occupancy should be maintained.

Very little heat, of course, is required in warm, dry weather, the Teesdale bulletin points out, but spells of damp or cool weather are likely to occur in any month in the year. Whenever possible the heating plant should be placed in the house before the interior trim goes

in, in which event it will be available as a means of supplying the necessary heat.

Furthermore, the foregoing temperature conditions will tend to offset carelessness that may have obtained in the preliminary seasoning or storage of the flooring after manufacture. This is especially true if upon delivery the flooring bundles are broken and the stock spread out in the heated house for several days before it is laid. An additional and very important reason cited by Mr. Teesdale for keeping down moisture in the house nearing completion is the fact that better and smoother floors are obtained with mechanical sanders when the floor and the atmosphere are dry.

Mr. Peck's contribution to the woodwork-moisture study has had to do with the normal moisture content wood will retain upon exposure for long periods in average dwelling houses located in different climatic regions of the country. The question at issue may be put in this form: "How dry will the wood in my new house be after I have lived in it six months or a year?"

Obviously, wood when built into the house should be no wetter and no drier than it will be ultimately in service. If this ideal can possibly be attained, both swelling and shrinking of interior woodwork will fall into the category of old, unhappy, forgotten things.

The definite regional determination of wood moisture content in service therefore offers a desirable standard for the lumber producer's guidance in seasoning his stock, for the dealer's in handling it, and for the builder's in using it. Most important to the owner, it sets a specific moisture content (or at least maximum range of moisture content) that he can demand for wood delivered at the site of his new house. The only question is, how narrowly and in what detail the regional moisture content can be defined.

In pursuing this regional determination, the Forest Products Laboratory had the cooperation of the National Lumber Manufacturers' Association, the Western Pine Manufacturers' Association, Region 3 of the U. S. Forest Service, and the Southern Forest Experiment Station. The technique of the study is indicated in Mr. Peck's report, just issued, as follows:

"From six to eight houses were selected in each of six widely separated cities throughout the United States: Washington, D. C.; New Orleans, La.; Albuquerque, N. Mex.; San Francisco, Calif.; Portland, Ore.; and Madison, Wis. These cities have widely different climates fairly representative of their respective regions.

"Small blocks of wood were placed in various parts of each house in such a manner that the moisture content of the blocks approximated that of the interior woodwork in the various rooms. The blocks were accurately weighed *in situ* at intervals of one month throughout a period of 16 months, so that the moisture content and changes in moisture content of each block could be followed."

In summer, we open windows; in winter, we close windows and stoke the furnace. The colder the weather, the heavier the stoking. This simple pattern of human behavior brings about a remarkable correspondence between the moisture content of interior woodwork and the United States weather map, according to the Peck report, which states:

"During the winter, the moisture content is controlled by the difference between the outdoor and indoor temperature. During the summer, when no heat is required and doors and windows are open, the higher the outdoor relative humidity, the higher the moisture content of the interior woodwork. Consequently, although the moisture content of woodwork was studied in six cities only, *the average moisture content of interior woodwork for any time of the year in any city of the United States may be generally indicated by the use of weather maps that give the temperature during the winter and relative humidity during the summer.*"

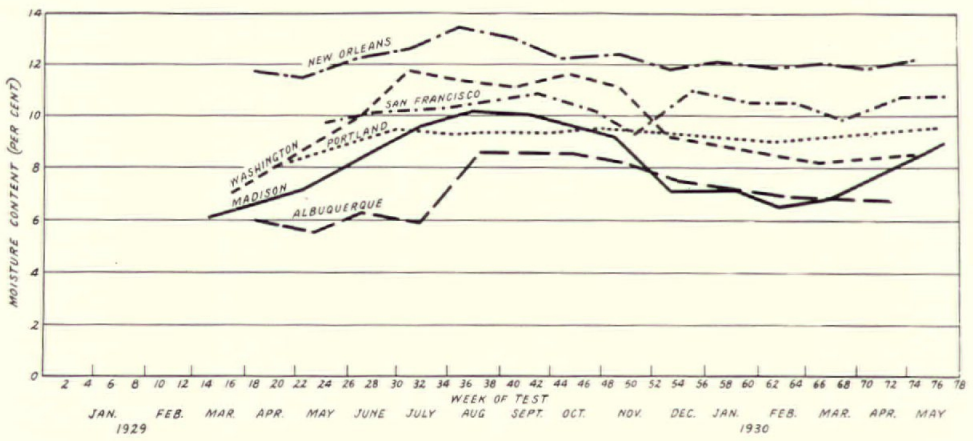
Not only is the variation of moisture content in woodwork regional and seasonal: the investigation showed definitely the manner of its variation within the individual house.

Coming to grips, then, with the central problem of moisture content as related to swelling and shrinking of woodwork, the question must be asked, how can all these variations be tied together in a specification for lumber for a particular house? The lumber which is produced at one place must be used in many places. Manufactured in one season, it must last the owner through all seasons. Ideal, perhaps, in its moisture content for use in the hallway, it has to be used in bathroom and attic as well. How, then, can the architect or owner demand any particular degree of seasoning in any one plain matter-of-fact lot of lumber?

It can be done, provided reasonable generalizations are made. The investigation plainly showed the impossibility of building each piece of wood into the house with a final, sealed-in-grain guarantee against any moisture change. But it showed also the regional trends, and the moisture conditions obtaining in the innermost privacy of the house itself, matters hitherto left mostly to speculation.

First, conditions in the "living" portion of the house (living room, bedroom, bath, kitchen) may be taken as a criterion of the moisture cycle for the more important woodwork in a house. Secondly, since the moisture content of wood for use inside of houses in any one city must obviously be somewhere about midway between the seasonal extremes, an initial moisture content of 8 to 9 per cent would satisfy requirements for the principal woodwork in houses throughout the United States, except in arid western and southwestern regions and in warm, damp coastal areas. In the former, a moisture content of about 5 per cent is advisable; in the latter, about 11 per cent.

Starting, then, with material delivered on the basis of this specification, the owner may look forward to a long and satisfactory life for his woodwork, providing he takes the proper precautions as to dryness during its installation. One final suggestion arising from the recent research should, however, be pointed out simply as a reminder: the shrinking and swelling capabilities of wood continue through the years, and the whole theory of equating moisture-content-delivered to moisture-content-in-service depends on the owner's maintaining the best possible atmospheric conditions within the house. By "best possible" conditions is meant the avoidance of both extreme dryness and extreme dampness.



Range of moisture content of woodwork in dwellings located in typical climatic regions of the United States. The co-operation of some 40 householders was given in obtaining these data, the first on a large scale ever collected. Madison with furnace heat is almost as dry as Albuquerque in summer heat. Portland and New Orleans are most nearly uniform throughout the year.

KITCHENS . . .

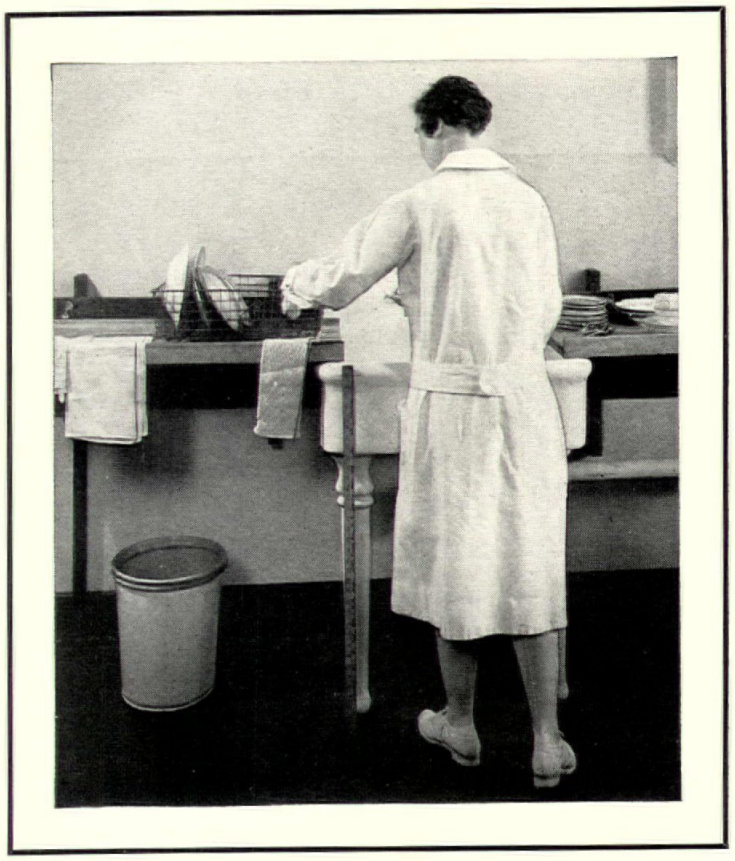
Easier Work Shops

by L. RAY BALDERSTON

A BUILDER once said: "You know women look only at the living room and dining room; a kitchen or laundry never sells a house." Fortunately that time is past, and today those of us as consultants in centers where housewives feel that it is not embarrassing to ask questions are set thinking by the innumerable inquiries: "How can I make over my kitchen and put in the helps and comforts that are practical and that will make my work easier?"

Oftentimes it takes two people to do it—the woman expert in household affairs to interpret, the architect to produce. The focal point seems to be arrangement for better conditions of work in the kitchen, as it affects work-hours of the housewife. The arrangement of the kitchen really ought to begin with the blue-prints showing where sinks and stoves are to be connected or piped. To us again come these questions: "Will you explain this blue-print to me? What does that cross mean?" One way to visualize such a blue-print is to cut small pieces of cardboard of different color from the print, and place them on the floor plan. These cut to scale can show relative size of room, walking spaces, and also arrangement.

Remember after the housewife moves in, it is too late to route the work, to change the heights of working levels, to establish shelves or cupboard storage. Routing is an engineer's term, but in the language of housewives it means how far we walk, how many times we need to retrace our steps, how many times we advance in doing a special task. The man at a work-bench may do just one job; the woman preparing a meal with its many processes needs and asks for help. If every woman in the building of her own house would actually try out her own plan—pretend she is doing some special process in food preparation or washing dishes—and prove the relationship of the job to the workshop; she would see for herself how much energy was lost. Try to make a custard, beginning at the very beginning; literally walk to get the double-boiler. How far is it necessary to go for the eggs, the sugar, the egg-beater? These suggestions may prove their worth by using a ball of string and some pins, and each time that the housewife stops to get needed equipment, or to go after vanilla or the custard cups, knot the string and fasten it by a thumb tack. It will be more than a game—a glaring fact of waste time and energy because of poor planning and



Side light from a window, two drain-boards, and combined hot and cold faucets make this sink good even though rather small. The deeper the sink the lower it must be set.

illy-arranged storage closets. Shorten the string, better the plan. Improvement in the arrangement or routing may be tested by a string of another color. Measure this arrangement and what has been saved.

Engineers call it "routing". Housewives may well use some of their technical ideas and call their job labor-saving. An old-fashioned housekeeper was finally persuaded by her daughter to try to make dish-washing easier. It was a big kitchen, very old-fashioned, and as it was too costly to move the place of the sink, a study was made of her dish-washing journey, testing out the kitchen as it was. It really was a journey, for as it was it averaged for one meal a walk of 137 feet. It was impossible to move the sink, so how could we help matters? It ended with getting from the attic a sturdy bookcase and establishing it as a storage place for the many regular dishes and bowls, such as are commonly used in getting a meal. The mother had thought that these belonged in the dining room—a long distance away. The rack for dishtowels was put by the window at the sink [*Continued on page 30*]

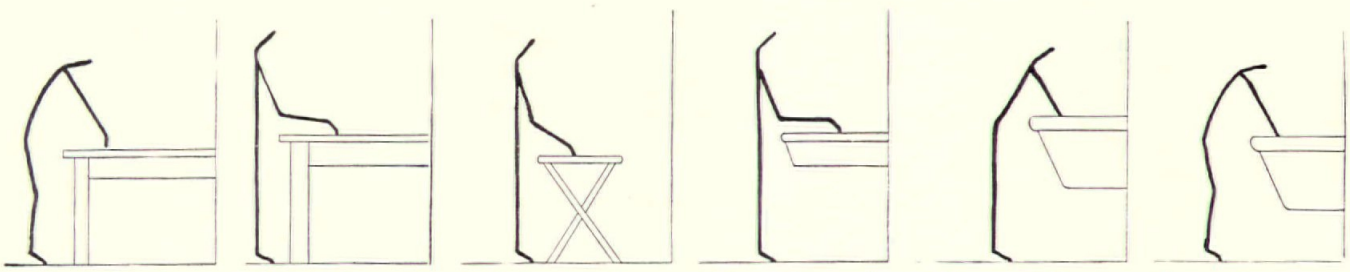


Table too low. Note worker's back.

Table height good. No strain anywhere.

Good ironing board height, low for pressure on iron.

Sink position good.

Correct position at washtub.

Incorrect position at washtub.

THE LAMPS OF HOME BUILDING

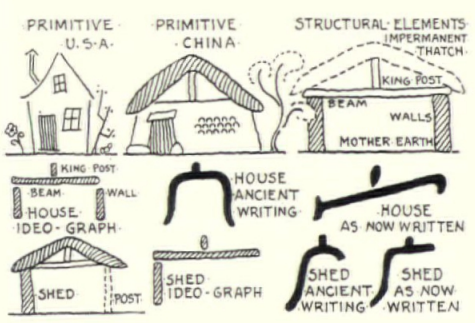
by WILLIAM GRAY PURCELL

Who can follow the shuttles of thought around the world or down the ages? Phoenicians got tin in Britain and left ideas. Nero trod Chinese rugs because Alexander and Rome had bartered art for news. Baltic barbarians carried their amber to Egypt and brought back ideas. The Caesars slew Greece with the sword and carried back school masters who conquered Rome, and through Rome, Florence, and so in part all of us today. Small wonder most of us are afraid to think. No tool so sharp, no weapon so effective as an idea.

Dynamic describes doing. Static labels being. Dynamic energy pictures the youthful hunting animal. Static energy is the store of power from which the ancient and untiring camel must draw. The character of America is youthful, dynamic. Chinese culture is static, potent with reserves stored up through ages.

The Chinese say that a picture tells more than a regiment of words. Suiting action to the proverb, they make every word a picture, and such a picture! portraying the idea in all its shades of meaning, marking down its history, draughting, in beauty, an art form ready to absorb new and subtile distinctions. You may wonder what the Chinese people have thought about the small home and the meanings they have built into these words since the beginning.

You will note in the illustration below the way you have always seen America's



simplest house idea perching in our children's minds, awaiting more permanent days, but beside it you will see how the Chinese small house idea is portrayed by them as rooted in the soil for ages. The roof of branches or sod or thatch may crumble and be renewed, but the thick walls remain firm through it all. The beam and ridge post stand unweakened through generations of agricultural families, whose calling in China is the upper layer of society, with the mere merchant near the bottom.

Now, when they look at that word of theirs, whose history I have sketched in series above, they say "*mien*" (house). Remember the *m* and *n*, forget that *ie*, because consonant sounds and the marks which we use to record them *MMmm-(ee)enn* are the unchanging backbone of language — while the vowels sing one tune or another with changing fashions and tribes, like this: Raab rubs rube Reb's ribs, and robs. *A, e, i, o, u,* sing tunes with the same consonants. *Rrr/bb* words should all be variants of the same *rb* root to make these changes in the vowel tune a perfect illustration, but they will set you speculating. Neither you nor I know enough dialects in common to ring a complete change on the vowel series in, for example, "house," — "h(augh)s," as we say; "h(oo)s," in Scotland; Saxon "*hus*"; Danish "*huis*" (wheece), and so on.

So please *listen* to these words; say them; don't look-read at these inadequate sound symbols; and keep your eye and your ear on the *m, n*: Chinese *mien* or M(ie)eN "= M (ai) s (o) N, French *maison* = English M(a)N(sion) (mansion), which is a house of "maison-ry" (masonry) — that is, built of mansion making stuff. In English you see we clung to the *n* in the middle of the word and at the end as well. But probably the last *n* is the *mein n* of old, and the middle is just for euphony, or perhaps a bit of raillery at the Frenchman who says his *n* in his nose. However, you now see that our word "mansion" is as old as Tutankamun's tomb, basically unchanged through the ages and very little modified in all its handing down from tribe to peoples and from migrating clans to modern nations.

And then following in our diagram is "shed." What is more reasonable than to picture it a "*mien*-with-one-side-missing!" They say it "*yen*." Of course, their writing picture of it was, as you see, unconsciously influenced by their particular thinking of *mien*, a roof-over-your-head, cover, protection above; and of *yen*, well, one-good-side-is-left-us! So many of the Chinese words have a sly twinkle in them. An amusing sidelight is the Hollywood slang, "I 'yen' to Sally," or "I 'yen' to oyster tomato soufflé," meaning I have a strong or favorable leaning toward Sally or oyster soufflé. Modern slang, full of life, thus carries us clear around the great circle of the ages, passing on the way the Kentucky of Daniel Boone, where a shed was called a "lean-to."

When you see a Chinese character on the gift of bronze or embroidery which your San Francisco friend or world traveller sends you at Christmas, the chances are that it is the same as the illustration at the right.

To write a message of "happiness" to you, and say it well, what better could a Chinaman wish you than (1) a FIELD, (the crossed square at bottom of symbol) the original source of food and clothes, wealth, "own-your-own-home"; (2) a MOUTH, good appetite, "*mahlzeit,*" as the Germans say, health of the kind to enjoy your food; (3) with ONE, unity, harmony, honor, completeness — the dash means this and much more; and (4) ROOF, all under ones own roof, the universal sense of protection, worshipful shelter,—the *mien* of our analysis diagram in the first column.

By this time you may have guessed that the initial ideograph at the beginning of this story means THE SMALL HOME and will agree that there seems to be a great deal to know about this one little word "house" in China, but I shall have to tell you that we have only made a small beginning.

OUR WAYS BEST?

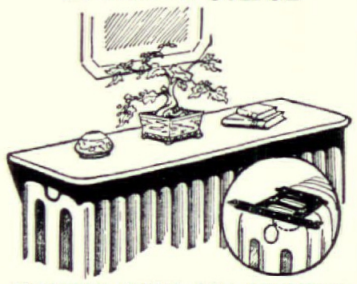
Our little excursion this month into ancient Chinese culture, father and mother of all wisdom, with just a peep into their ideas about house and home, reminded me that so many of the common ideas and daily practices of the Orient are diametrically opposite to ours.

We set four posts, one at each corner of a structure, and rest the roof upon it; they are as likely to put one post in the middle and hang the building around it, a very "modern" idea of the steel age. We have clay tile walls and paper roofs; they have paper walls and tile roofs. We have glass windows that let in light and keep out the healthy fresh air; they have patterns of clay tubes for windows that let in the wind and exclude a good deal of light. We have many rooms under one roof; they like many roofs for one room. The Chinese lad whittles toward himself, and the Chinese carpenter pulls his plane and saw instead of pushing it. These are but a few differences.

Our first thought makes such ways seem preposterous, but we are a very young race and their systems have served them well for milleniums. It will do us no harm to do a little thinking "upside down" with the Chinese.

• • • THE • SMALL • HOME • SHOPPER • • •

Make RADIATORS ORNAMENTAL *as well as* USEFUL



PROTECT WALLS AND DRAPERIES
From radiator-smudge

Beautify your Home by Using
MILLER RADIATOR COVERS

A pair of strong, adjustable steel Brackets (easily attached to the radiator) and an Attractive Shelf or Seat of warp-proof wood with rounded corners and edges, nicely sanded all ready for paint or stain to match your woodwork. Brackets hold tops securely to radiator. **Brackets,** only $1.50 per pair. **Shelves** or **Seats,** 1 foot wide by any length required, only 50c per foot. Special widths on request.

Write for attractive folder.

The Miller Specialties Co.
Dept. 3, VAN WERT, OHIO

Healthful Humidity

in a graceful ornamental urn

Humidity for the living room, sick room, office. New principle of forced evaporation. No motorized parts—shuts itself off. Essences evaporated with water neutralize cooking and tobacco odors. Volatile oils relieve nasal, throat or lung congestion. At your dealer's or direct, postage paid, from Lewis Air Conditioners, Inc. 847 2nd Ave. So., Minneapolis. Ask for free booklet. ONLY $16.50

THE LEWIS *Portable Electric* HUMIDIFIER

A PLAN

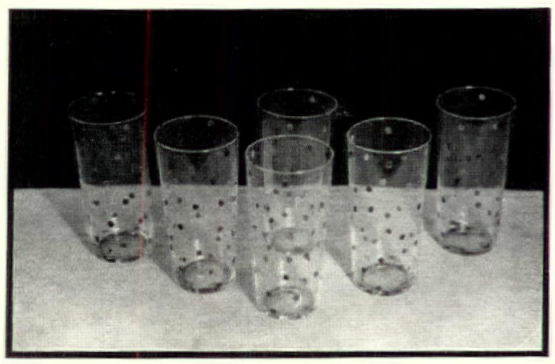
for Your Home Interior

is as necessary to a balanced and harmonious effect as for the house itself . . . It is a feature of our decorating service to evolve for our clients a Decorative Idea to which may be added, from time to time, individual items of furnishing to enhance the original plan.

WM. A. FRENCH & CO.
Decorators of Interiors
MINNEAPOLIS

IN THE modern spirit—these cradle candelabra with their U-Waxels are a fresh and lovely note for your dinner table. Here their circular arcs and parallel planes are shown in a modern table setting. But if you have a flair for combinations, and your tableware is of a provincial type, it will be fun to set this flash of modern urbanity among pewter or silver, glass and earthenware of simple, sturdy character.

The satiny-finished candle burns with a steady flame, without smoke or dripping. It is one inch in diameter. Notice that its shape is cylindrical, instead of tapered to the wick. These U-Waxels may be had in old ivory, black, red, green and yellow. The price of candle and holder, complete, is $13.75, express collect. U-Waxel re-fills are $1.75. The Small Home Shopper will order them for you.



LET us be gay, in spite of two years of-you-know— And since there was never a more ingenuously gay decorative motif than the frivolous polka dot, let's have it on the glasses in which we serve our favorite beverage. Who knows why a polka dot suggests light-hearted spontaneity? Perhaps it's because it's like a balloon . . . or a bubble. Anyway, it's here on these glasses, many-colored dots ballooning toward the edges. They're 35c each, and may be ordered through The Small Home Shopper, postage collect.

WITH help like this in the kitchen, the cook may run out to call the children in for their nap, baste the chicken, or ponder the gold standard, while her cake is being beaten light in the mixer. Or she may be a Miltonian heroine who also serves while she stands and waits for the cream to be whipped. This Universal mixer mixes, whips, and squeezes. Notice the reamer attachment, ranged alongside. The mixer is detachable from the stand, and so, easily washed. The price, complete, is $19.75, express collect. It may be ordered from The Small Home Shopper.

BREATHES there a bride or fastidious housekeeper to whom this blanket cover would not be a joy? It is made of heavy, durable muslin, seamless, with hand-whipped hem. The three-initial monogram is hand appliqued. It may be ordered in green, peach, yellow, blue or orchid, with a contrasting color for the monogram.

For the single bed size, 72x90, the price is $6. In the 72x108 size, it is $6.50. For the double bed size blanket, 90x90, the price is $7. In the 90x108 size, it is $7.50. It may be ordered from The Small Home Shopper.

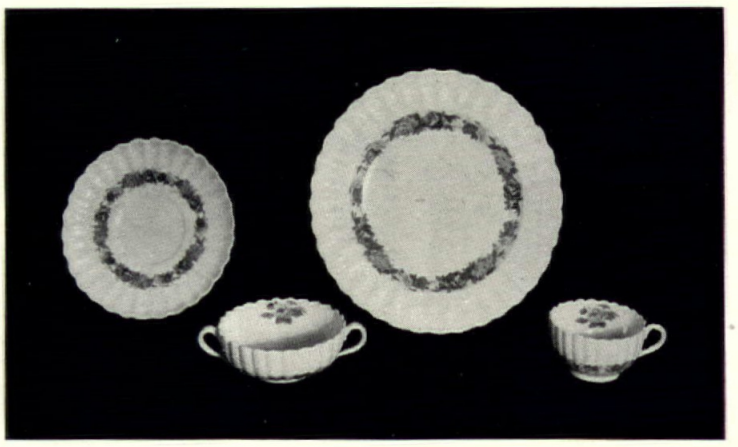
• • • THE • SMALL • HOME • SHOPPER • • •

Here are
GAY RIBBONS
For Everyone

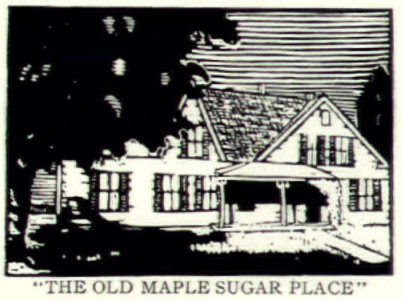
Boxed in alluring wanted colors, and with the distinguishing marks of quality and value, 11 pieces in 10 colors. Modestly priced at $1.00.

Postage prepaid in U. S. A. Check with order.

PRISCILLA BRAID COMPANY
Dept. S.H., P.O. Box 173, Central Falls, R. I.



HERE is one of those fine old English patterns of Spode ware in which a whole dinner service for eight may be bought, at less than a hundred dollars. This is Spode's "Rose Briar" pattern, on the Chelsea Wicker shape. The garlands in fine old reds, yellow and lavender, are from the famous drawings of an eighteenth century artist, immortalized in Spode ware. The dinner plates are $19 a dozen; cream soups, $33 a dozen; cups and saucers, $19 a dozen. Order from The Small Home Shopper, express collect.



"THE OLD MAPLE SUGAR PLACE"

MAPLE SUGAR

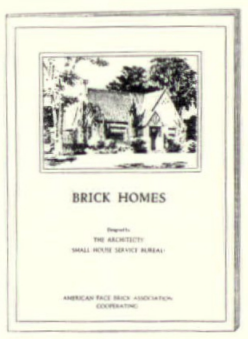
Try HILDEX MAPLES and taste the difference! Pure unadulterated sugar-syrup-spread-candy.

Special Sampler Assortment
1 quart syrup 1 jar spread
1 pound candy
$3.50 (*$4.00 west of Miss. River*)

Send no money — just pay the postman.
Moneyback guarantee. Price List on Request.

HILDEX FARM
SUGAR HILL, N.H.
ROUTE 10

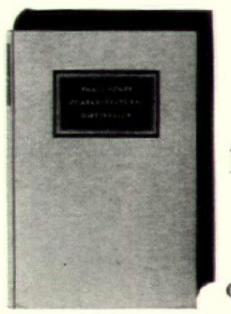
BRICK HOMES



a new booklet 25¢

32 pages showing perspective drawings and floor plant of an extremely select group of modern brick-house designs. Two-story houses and bungalows. English, Colonial and Georgian in style. A general description accompanies each design. A valuable guide book to correct architectural style. Order from The Architects' Small House Service Bureau, Inc., 1200 Second Avenue South, Minneapolis, Minn.

WHETHER you think of this copper pitcher in terms of decorative or of useful possibilities, one feature recommends it for both—the generous, widely curved mouth, that makes it a perfect flower holder and a pitcher that pours well. Moreover, it is lined with pewter, to make it perfectly safe for table use. The barrel-stave bands are polished brass. It may also be had in hand beaten brass, with bands of copper. The quart size is 9 inches high, and costs $3.50; the two-quart size is 12 inches high, and the price is $4.75, postpaid. The Small Home Shopper will order it for you.



256 House Designs in one book

Small Homes of Architectural Distinction
Edited by Robert T. Jones, A. I. A.

The best plans created by Bureau architects. Originated in all parts of the country. Show all styles, and sizes up to six principal rooms. Each design illustrated by photographs or perspective drawings, and floor plans. Postpaid **$5.00**

THE ARCHITECTS' SMALL HOUSE SERVICE BUREAU
1200 Second Ave. So., Minneapolis, Minn.

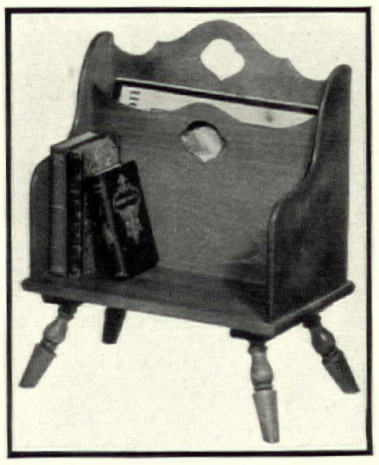
The Real Log Cabin

By Chilson D. Aldrich

Build a log cabin. Read this well written and well illustrated book. Shows diagrams, plans and photographs, a reliable guide to useful cabins—large or small. All details, choosing site, making gable ends, windows, porches, fireplaces, and furniture, are discussed fully.

Now Only $4.00

THE ARCHITECTS' SMALL HOUSE SERVICE BUREAU
1200 Second Ave. So.
Minneapolis, Minn.



THE original of this cricket was a Puritan concession to comfort—but it took the ingenuity of a much more comfort-loving age to combine the model with a rack for both magazines and books. By grace of the handle cut-out at the top, the rack may be pulled close to your chair with one sweeping gesture. It may be ordered in any of three finishes: mahogany, Colonial maple, walnut. It is 19 inches high and the top measures 10x16 inches. The price is $7.50, express collect. The Small Home Shopper will order it for you.

IF your new home is nearing completion . . or you plan to remodel the present one . . . or "do over" one room only, we should be pleased to show you how a harmonious decorative scheme can be developed and adapted to your requirements. A study of your plans, and suggestions, incurs no obligation.

WM. A. FRENCH & CO.
Decorators of Interiors
MINNEAPOLIS

Cactus Blooms in Winter Windows

[*Continued from page 13*]

sometimes effective, or a mixture of volck and fish oil soap emulsion applied underneath the spines with a small long-handled paint brush.

Cactus catalogues of necessity give the Latin names, and few of them add descriptions, so that the majority look very much like some strange ritual of meaningless words. Mastering the group ideas will help considerably in choosing these.

The prickly pears *(Opuntias)* are one large group. They are jointed plants, the flat types appearing like large thickened leaves, while cylindrical joints look like stems. The differing arrangements and colors of the spines have so much to do with the general appearance of the plant that they should be considered in choosing cacti for the window garden. The curious growths if well contrasted furnish interest through long months when blooms are absent. Color also is to be observed, for there are many shades of green, and others with tinted markings of rose, purple, or yellow, while the spines run from white to black, and include red, purple, and yellow tints.

It is rather difficult to find a prettier flat-leaved spineless prickly pear than *Opuntia basilaris nana*, a smaller variety of the beavertail cactus. This is rather prostrate, with thick blue-green "leaves," with just a suggestion of rose tints showing. The flowers are listed as purple, but those I have seen have considerable rose in their make-up. They bloom for several months beginning in late winter or early spring. *O. polyacantha* is one of the hardier of the flat-leaved spiny kinds, bright green, with large golden blooms sometimes touched with red towards the center. The grizzly bear cactus belongs to the prickly pear group, and is remarkable for its long, wavy, slender white spines that completely hide the plant, making an extremely good contrast plant.

Of the cylindrical jointed prickly pears there is the tall, slender branching *Opuntia tetracantha* with joints in size and shape much like a lead pencil. The greenish-purple flowers are followed by attractive bright red fruits. It is a good contrast plant. For pot growth I believe it safe to suggest *O. whipplei* also as a contrast plant, though I would be a little uneasy about its possibilities in a Southern open garden. This grows in a densely spiny cylindrical-jointed mass, with small greenish-yellow flowers. The white spines are both numerous and ferocious. Prickly pears are not so often grown indoors, but I have found them always happy, and they give good form variety.

The rainbow cactus and others of its group are more popular as window plants. They belong to the *Echinocereus* division and are cylinders that grow either singly or in clumps, carrying their spines on low ribs. The flowers are shortly funnel form and usually very large for the plant. While *E. rigidissimus* is the official rainbow cactus, the yellow-flowered *E. dasyacanthus* and the carmine *E. mojavensis* also pass under that name at times, as well as the light purple, fragrant lace cactus. The short fine spines sit closely interlocking, giving all the plant a softened appearance, while the various bands of color—white, yellow, rose, and brown—bring the rainbow name. *E. caespitosus* is also somewhat similar with white spines and large pink flower. Of the same group, but of very different appearance is one of the strawberry cacti *(E. stramineus)* with many long light spines completely hiding the cylinders, and bearing large dark purple-red to scarlet flowers, and red fruits that can be eaten.

The claret cup grows most often in clumps. It differs from these others, having only from five to eight ribs, and these deeply marked. The spines are rather few. The waxy red flowers remain open at night, and begin blooming about the middle of March. It also has edible fruits.

RAINBOW CACTUS

The lady finger cactus seems difficult to pass by with its large, dainty-pink to reddish-purple, slender-petaled flowers with paler centers, about four inches across and three long, coming in late March. The stems eventually reach one foot in length, but are not more than an inch in diameter.

The sea urchin cacti *(Echinopsis)* are a small group from South America that do even better in our windows at times than the native types. They make spherical or cylindrical growths rather similar to the foregoing group, though the ribs are usually more prominent and sharp-angled. The flowers are very long trumpets. *Echinopsis multiplex* with pink blooms is probably most used. *E. turbinata (E. gemmata)* is striking with its nine to ten-inch clear white flowers growing out of a dark green cylinder not more than one foot high, often much less, and only four to six inches in diameter.

The hedgehog cactus belongs to a lonely group, and is an encouraging plant to raise from seed, as it usually blooms the second year. This is an afternoon flower, opening about noon; and it blooms from early spring on into the late fall, carrying lemon-yellow flowers with red hearts, sometimes singly and again clustered. Crimson fruits follow.

The barrel cacti are large and not usually so happy indoors, but there is an exception in the golden cactus. This eventually makes a very large globe of strong ribs, and is so densely clothed with thick golden spines it is called golden cactus. The blooms are red and yellow. This is a Mexican species and priced at one dollar for a one inch seedling; larger plants are priced according to size. Seeds may be had at fifty cents a packet. Start it off in a dish garden and eventually move it on to a tub!

There is one most splendid group of small cacti for dish gardens or grouping in pots. They were all formerly called *Mammillaria* in reference to their nipple-like (tubercle) surfaces. They have since been broken up into a number of groups, and you will find them listed both ways in the catalogues. Their names look almost as though the baby had been playing with the printer's type, but unfortunately no one seems to have given them everyday ones. *Coryphantha* and *Neomammillaria* are two of the new divisions you will most meet, and you will find them in general very safe choices all the way through for small window plants. They form small globes or cylinders, the majority three inches or less in diameter, and mostly under six inches in height, many being only one or two inches high. Placed in very small pots, they can be especially attractive when grown on the narrow glass shelves that may now be had to fit across our windows. As they are so worth while as a class, only a few of wider contrast in size and appearance are mentioned here.

Coryphantha vivipara is hardy under heavy freezing, covered with white spines, and bears comparatively very large pink flowers. *C. arizonica* makes clumps of sizable cylinders with shorter fine spines and small nipples. The flowers are pink. *Neomammillaria macdougli* has yellow flowers in a crown, and makes usually a single globe. This is somewhat like a large *N. heyderi*, and sells for one dollar. The smaller pink-flowered relative is delightful in a dish garden. *N. dioica* is very free with its creamy bloom marked with a streak of rose, and sometimes grows as high as eight inches. *N. denudata* is only an inch or two across, but has large flowers, white with purple centers, and many light spines.

THE BETTER HOMES MANUAL

Edited by Blanche Halbert

THOUSANDS of articles are published yearly by government departments, state colleges, professional organizations, and periodicals on the various phases of home ownership and home management. Some are bad, some merely indifferent, but among them also, could one but find it at need, is much of the best contemporary advice and the most valuable information available on these subjects.

Better Homes in America some time ago undertook the task of winnowing the wheat from the chaff among the unwieldy bulk of this material and making it available to the home-interested in usable and convenient form. The result is embodied in the "Better Homes Manual" just published, a book of readings on housing subjects by outstanding specialists in the field. Miss Blanche Halbert, Research Director of Better Homes in America is the editor.

Here many of the thousand and one questions of the home owner and those who wish to become home owners are answered; the results of large numbers of scientific and authoritative studies and experiments constantly being carried on in the field of home management are made accessible to householders and home-makers.

The book is divided into three parts; the first, and by far the larger, is of particular interest to the individual home owner; the second, "Progress in Improving Housing Conditions", and the third, "Organizations Engaged in Housing and Home-improvement Work," are of invaluable assistance to teachers of home economics, home demonstration leaders, and better homes committees.

In part one, "The Requirements for a Good Home," are many articles on home ownership and home financing, on the costs of a home and methods of reducing them. Architectural styles, house planning, building materials, the furnishing and mechanical equipment of the home are also considered at length.

Many of the articles in the Better Homes Manual are reprinted from stories that have appeared in *The Small Home*, but this is not the sole reason for which The Architects' Small House Service Bureau recommends this book. Recommend the book we do, believing that it offers valuable help to the home owner.

• • • THE • SMALL • HOME • GARDENER • • •

ARE YOU FAIR TO YOUR HOME?

Are you giving it the proper background? No house can look its best unless it has the correct setting. Proper planting will emphasize the sweep of its lines, develop its personality. The beauty of trees and shrubs will immeasurably increase the charm and value of your home.

Plan the setting as you planned the house, let the surroundings be in harmony. The Gardeners' Chronicle will help you. It is a magazine for those who take their gardening seriously. It is written by those who know how to garden.

$2.00 will bring you 12 issues, containing sound, seasonable advice. Subscribe now and complete the plans for your grounds before it is time to plant.

GARDENERS' CHRONICLE
522-V Fifth Ave. New York City

This book brings both enjoyment and profit!

ADVENTURES IN A SUBURBAN GARDEN

By Louise Beebe Wilder

Price $3.50 postpaid

By one of America's best practical gardeners and writers; a gold mine of information on uses and behavior of 500 varieties of plants. Gives actual experiences with bulbs, roses, annuals, perennials, alpines, wildlings, color schemes, and care of the garden.

19 illus.; 265 pages; and paper maps; cloth binding

THE ARCHITECTS' SMALL HOUSE SERVICE BUREAU
1200 Second Ave. So.
Minneapolis, Minnesota

Do You Grow Roses?

Here is the latest practical information

HOW TO GROW ROSES

By Pyle, McFarland and Stevens

Every step in growing roses successfully is made clear in this new "how-to-do-it" book. It gives you the lifetime experience of three famous growers.

138 illustrations, the most complete and beautiful in any rose book. 80 illustrated methods; 45 show leading varieties in full natural colors. **$2.00**

THE ARCHITECTS' SMALL HOUSE SERVICE BUREAU
1200 Second Ave. So.
Minneapolis, Minnesota

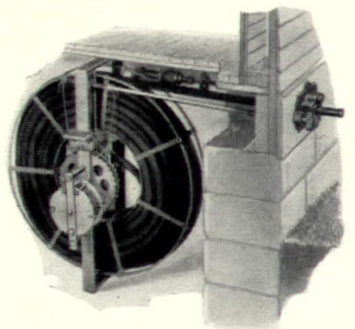
JANUARY is the hardest month of all for the amateur gardener and flower lover. It's too early to start the cold frame or peruse spring catalogs for early ordering. Yet, the January thaw days make one restless. One wants to get at it—back to the dirt again, I mean.

It was during one of these mild January days a few years ago when I became so desperate, that I decided to experiment with a few of my house plants. I doubt if there is any home today—especially a garden lover's home—that doesn't have a pot or ball of English Ivy, a Cyclamen, Primrose, Boston Fern, Rubber Plant, Philadendron Vine, or several other popular varieties of potted plants. Think of the strain placed upon these plants in our modernly heated homes.

FIRST of all, your English Ivy. It will look dusty and lifeless. In many cases some of the leaves will be yellow and sick looking. You'll be surprised at the wonders a good bath will do for your Ivy. Here's the way to do it. Make a heavy suds of water and good castile soap. Holding each Ivy leaf in the palm of your hand, brush or wash it thoroughly with the castile suds. A small sponge or piece of cotton is the best thing to use. Pull off the loosest yellow leaves and when your Ivy is returned to its proper place in your home, you'll be amazed at the new life and fresh color it takes on. There is just enough oil in the castile soap to brighten up the leaves a bit without clogging the tiny pores. That's why you should use this method in preference to the oil method. Oiling the leaves with any oil will clog the pores and cause them to die.

YOUR Cyclamen, Primrose, Ferns, Rubber Plant, Geranium. Coleus, or whatnot need a bath, too. Why not? That's the way they're treated in a greenhouse where they are sprayed each day. Put a piece of paper on the bottom of your bath tub or sink. Place the plants thereon and spray them well with your bathroom spray brush. A whisk broom will work but it takes a little longer.

Most homes haven't proper humidity for plants. If you have a fernery, tuck a jelly glass or two in the bottom and keep these filled with water, but be careful not to let water collect in the bottom of a jardiniere. This will sour the soil —and you cannot expect good results if this happens.



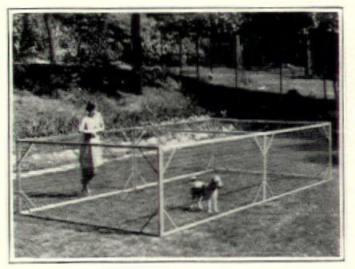
LITTLE GIANT AUTOMATIC HOSE REEL

THE LITTLE GIANT reel is installed in basement, connected to the water supply. It protects the hose from rough usage, kinking, rotting, freezing. Easy to pull out to desired length. To rewind, simply turn the key, and the hose *automatically* returns to the reel. Outside, all you can see is a neat metal plate. Reel, moderately priced—capacity 100 feet of hose. Write for free booklet.

LITTLE GIANT MFG. CO.
1403 Third Ave. So. Minneapolis, Minn.

GIVE YOUR SMALL DOG AIR, LIGHT, AND KEEP HIM OUT OF YOUR GARDEN WITH THIS

KANINE KORRAL



4 panels form an enclosure 8 feet square—one panel swings as a gate and has a strong latch that holds it closed. Specially electrically welded 14-gauge 1" x 2" wire fabric is fastened to 1½" reenforced angle frame. The Kanine Korral is rigid, durable and sanitary. Available in 3'2" height at $20.00, weight 144 lbs.; and in the 4'2" height at $21.50, weight 176 lbs. Can also be used as a play yard for baby. Send for free catalogue.

CROWN IRON WORKS COMPANY
1303 Tyler St. N. E. 809-W Graybar Bldg.
Minneapolis, Minn. New York City

A GUIDE TO THE BEST Trees, Shrubs, Plants

ROSES, perennials, rhododendrons, bulbs, etc., to beautify your home and make your orchard and garden profitable. New shrubs, roses and rare varieties. 58 years devoted to growing the best at surprisingly low prices. Buy direct. Write for 1932 catalog. Free!

Woodlawn Nurseries, 879 Garson Ave., Rochester, N.Y.

Kunderd

GLADIOLUS CATALOG FREE *is now ready!*

Entirely New Gladiolus Collections, New varieties, Superb Colors and Types, **NEW LOW PRICES** and New Combination Offers are featured in Kunderd's 1932 Catalog containing the world's highest quality Gladioli. Kunderd Gladioli Stand Supreme. One-third of all the **first prizes awarded** have been won by Kunderd Gladioli. This magnificent book of 100 pages fittingly describes 600 of the world's premier Gladiolus varieties. Many kinds are shown in natural colors—this book is **FREE** to those who would like to grow magnificent, prize-winning Gladioli at no greater cost.

A. E. KUNDERD, 380 Lincoln Way West, Goshen, Ind. Please send me the FREE 1932 Kunderd Gladiolus Book.

Name.....

St. or R. F. D......

City..... *State*.....

SHOPPING FOR FABRICS

[*Continued from page 7*]

most frequently with floral patterns in dainty, soft colors. It is unglazed, glazed, and semi-glazed.

Because of its typical light ground and its designs, it is, therefore, particularly appropriate in bedrooms for fresh, homey over-curtains and slip-covers. In some of the rarer dark backgrounds, however, like maple color, the now smart brown, blue, jade, and lacquer and in suitable pattern it is usable for unpretentious living and dining rooms, for instance, in cottages, informal or suburban homes, particularly when glazed, in some patterns for kitchens and breakfast rooms to give cheer, possibly for bathrooms. These designs, brighter when glazed, make chintz especially useful for shades in sunrooms and breakfast rooms in place of ordinary undecorative ones, but excessive dampness affects its glaze. In selecting glazed chintz it ought to be held up to the light in the room where it is to be used because light sometimes makes the pattern splotchy. More often though light shining through the cloth brings out the color and the design brilliantly and sharply in a way that is its chief characteristic, and which usually enhances the fabric.

Other uses are the popular one for pleated lamp shades, the covering of a radiator floor screen, and sometimes hat and shoe boxes.

CRETONNE

Right here we will not mind our p's and q's but step out of line, as with percale, to discuss cretonne to better contrast it with chintz. Cretonne generally 31 inches or 50 inches but with in-between widths, is the French word for cotton printed cloth of heavier texture than chintz, with larger pattern and stronger coloring. It takes its name, the dictionary says, from the Frenchman who first made the cloth. Cretonne may be imported from France or England, or be domestic.

To give the cheaper cretonnes more "character" and body, adulterants of either clay or jute are used. The dust that flies when a sample is torn is indication of china clay and the gunny sack odor of jute reveals its presence. The odor sometimes may not be enough to annoy but jute cretonnes, when hung and exposed to dampness for a long time, lose their fold. (It is well known how a dampened gunny sack disintegrates. It is entirely of jute.) The drawing, too, of these cheap cretonnes is likely to be poor so that, altogether, buying the very cheap cretonne may be throwing money away. Size of pattern and number of colors increase cost to produce.

Like chintz, cretonne may be used in bedrooms as bright over-curtains, especially to draw; for charming bedspreads and decorative floor screens; and for dry-cleanable, gay loose covers. When the pattern, however, is suitable and not too large, it is especially desirable in informal and simple living rooms and dining rooms to contrast with plain walls and rugs. Sometimes its use is as draperies for doors, when curtains of cretonne hang to the floor over French ones, and for loose seat cushions. Decorators are particularly enthusiastic over cretonnes for simple living rooms, but too many housewives do not even yet appreciate them sufficiently for their living rooms. They are too prone to think them only a bedroom material and "cheap."

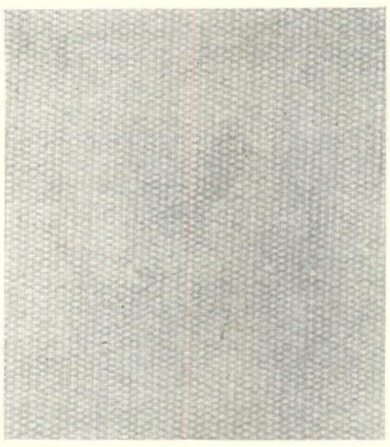
It is sometimes possible to find real bargains in discontinued patterns of higher price and short stocks.

TOILE

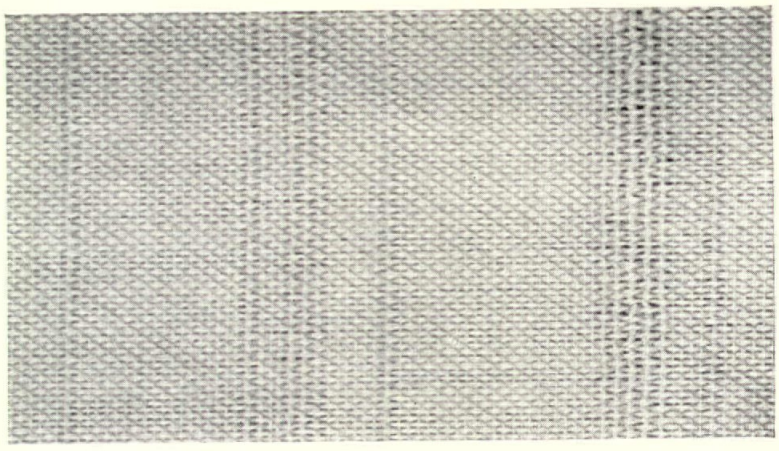
Toiles (the French word meaning "cloths") generally narrow, 31-inch, 34½-inch, 36-inch, may be classed as cretonne, but nobody would ever call them that. They are too individualized. "Toiles" they are named by everyone. Those cloths printed in the town of Jouy, France, are always known as Toiles de Jouy. Toiles are easily recognized by their scenes of pastoral and simple village life, which make for a quaint, romantic appeal and a very great deal of distinction and charm. These qualities are due, as well, to their simplicity. They are further recognized by their primitive use of one color: a blue on a white ground, an entrancing rose-red on white, a subtle mulberry or a rare green also on white.

Toiles are either reproduced from old hand blocks, thriftily preserved by the French, or the new American photographic process, here illustrated. Toiles, when first introduced, were so admired by peasantry, bourgoisie, nobility, and even a capricious and romantic-loving queen, Marie Antoinette, that it threatened to destroy the silk trade and was banned, but used nevertheless.

Somewhat in a class by themselves are the American historical toiles that American manufacturers have originated in imitation of the American historical scenes the French manufacturers printed to stimulate American trade. The chief asset of many of these is their tubfast quality. The background is the well known Indian head dress material. The vogue of toiles is due to their exquisiteness of design. Though old, they have a modern feeling, in fact an ultra-modern feeling.



Thirty-six inch Sundour fine poplin is a casement cloth quality which has the same use as the chapter cloth shown above. It is guaranteed unfadable, as are a number of other manufacture. A good green, rose, yellow, and orange make up most of its color line.



The thirty-six inch Sundour chapter cloth illustrated above is a rougher textured fabric than most casements, but not exceptionally rough. It makes excellent upper and lower sash curtains, is guaranteed unfadable, and is long wearing. Green, helio, rose, yellow, and apricot are some of its appealing colors.

Decorators especially recognize their charm and are keen to use them. As toiles are generally inexpensive if of cotton, they are chosen, where distinction without formality is wanted, for covering a woman's chair, for use as over-curtains and as wall hangings especially when of East Indian patterns, for use in bedrooms for draped dressing tables, screens, hat boxes, waste-baskets, and slipper chairs.

CASEMENT CLOTH

Originally this was the English variety of expensive, rich silk and wool material for Tudor casement windows, but now it applies also to a multitude of varying textures, which are not transparent, and which are of medium weight. Cotton casement cloths, though "characterful" and refined among cottons, still "aristocrats" in drapery stuffs, are not always prohibitive in price. They may be really an unglazed percale, a poplin texture, sometimes called English casement, a mercerized cotton such as the excellent broadcloth, occasionally a fancy or open weave, or a cotton shantung called Chapter cloth.

The cost of producing mercerized cotton yarn is three times that of ordinary cotton. However, it is stronger, takes dye better, wears well, and is sometimes sunproof. It has a silky look and "feel." At night it almost looks like real taffeta. In fact, because it is as lustrous as many silks, the latter are sometimes adulterated with mercerized cotton.

The lustre is due to the quality of the cotton, Sea Island and Egyptian, and also because the mercerization process makes the cotton fibre rounded so that light reflects from it. Mercerization also makes the cotton stronger and heavier so that, all in all, buying mercerized fabrics, though more expensive is wise buying.

Casements were formerly in ecru only but are now in color, and are generally 50 inches wide but may be 31 inches, 32 inches, 36 inches, 44 inches, and 48 inches also. They are adaptable, serviceable, washable, simple, dignified, and desirable. Not only their neutral tints, their interesting textures, and particularly useful shading quality, but also their good color line, account for their desirability.

They are, therefore, in better taste because of their neutral tints, for curtaining windows that face the street, and they are a heaven-sent material to take the place of ugly shades. For sunrooms, they may subdue the glare of sun and, if the sunroom is away from the street, may flirt colorfully in the breeze in a less familiar guise as upper and lower sash curtains on windows that are not casements. They are the logical thing for the outswinging or the inswinging casements and a money-saver thus by doing double duty where shades are useless when the windows are open.

In general, in deciding value for value received, it is reasonable to expect to pay more for wide width, better quality, sunfasting and tubfasting, excellent drawing, intricate weaves, and special finishes as well as size of pattern and number of colors mentioned. Certainly price alone or lower price is not a true standard for comparison. Moreover, in comparing prices it is fair to let price decide the matter only when exactly the same qualities, as enumerated, have been found in each fabric or, in brief, the same quality unless, of course, price must of necessity be the first consideration. However, it costs just as much to make up cheap material as better. Even if a woman makes up her own fabrics she should value her time. Besides, cheap buying is poor buying when, after a short time, fabrics have faded, do not please her or others, nor express her tastes, are not worthy or right.

(Writer's note: Since space does not permit, a second article will continue the subject of cotton fabrics for the home.)

FURNISHING ON A BUDGET

[*Continued from page 5*]

2 pairs of over-draperies, $5.50 per pair.....$11.00
2 pairs of glass curtains, $1.65 per pair..... 3.30
4 brackets, 75 cents each..... 3.00

$17.30

To give unity to the room picture by means of fabrics, we decided to cover the bed with a counterpane that would match either the covering of the large chair or the window draperies, preferring the latter fabric because of its smaller pattern. Fortunately we found a spread of this in full bed size and at a cost of only $6.50, well made and with plain binding. For the bed itself there must be a good mattress and springs. Since sleep plays such a very important part in keeping us well, it was essential that these two articles be of good quality. This is of far greater moment than the mere style of the bed or the wood of which it is made. An excellent mattress was found at $16.50, coil springs at $11.25, and pillows of fine quality with ventilators in the ends at $4 each. With the bed itself priced at $21.00 the total cost of the sleeping equipment was $56.75 not including the counterpane.

Since the actual floor space was small we decided that one or two small rugs would fill the need of floor covering, so we found two hooked rugs in tones of cream, rust, green, orange, and black, that cost $4 each. We were now ready to find the right place in the small room for the dressing table, which with mirror cost $29.00, the matching bench priced at $8. To obtain the best light for milady as well as to leave the necessary spaces for the chest of drawers and dresser, we placed the dressing table directly in front of the double windows, the little group making a charming picture. For this table, we found two pewter candlesticks at $3.95 per pair and a low green glass powder jar, to bring the needed bit of color, costing 95 cents. At the left of this dressing table and near the head of the bed, stands a small night table priced at $9, on which was placed a squat copper finished lamp with a paper shade with rust colored bands and stars. This lamp took $4.95 from our budget.

In photographing this room, it was impossible to show the chest of four drawers that stands against the wall at the left side of the bed. This chest, priced at $21, is an excellent piece of furniture as the drawers are wide and deep. The dresser with mirror that stands near the large easy chair and against the side wall near the entrance door cost $30, but it was worth this amount as it is well made with its mirror wide and high. For the dresser top we found two green glass lamps complete with chintz-type shades at one dollar each.

To break the plain walls and to add a little touch of color, we used two small colored etchings that cost one dollar each.

And now our master room was finished—a well equipped room with furniture that will last a lifetime, its total cost including furniture, rugs, chairs, lamps, curtains and pictures, $221.10. By omitting the extras such as candlesticks, pictures, glass powder jar and lamps, which the homemaker might very easily have on hand, and which amount to $13.85, the cost of the room would be $207.25 for durable, well-made, and home-like furnishings.

YELLOW CURRANT.

TWIG TEXTURES

[*Continued from page 15*]

the typical horizontal form. There are many hawthorns, but the one with the most pronounced horizontal branching is the cockspur thorn *(Crataegus crus-galli)*. The dotted thorn *(C. punctata)* also tends toward this habit. The growth of the camperdown elm *(Ulmus camperdowni)* and the sour or black gum of the south *(Nyssa sylvatica)* are very pronounced in the horizontal.

In the shrubs there is a group of fairly strong vertical twigged types of medium height that disclose this distinctive form after leaves are gone. The viburnums are particularly representative of this type. They are ably accompanied by the mock orange *(Philadelphus* in variety), and the yellow currant *(Ribes aureum)*. The aralia *(Acanthopanax pentaphyllum)* is a tight bundle of strongly vertical twigs.

There are no shrubs that have the force of horizontal lines so pronounced as the hawthorns. Actually there is not so great a need for the horizontal lines in shrub and tree during the winter, for at that season the lines of fences, bricks, walls, and similar horizontal structural elements are more clearly revealed.

An intermediate, rather strongly angled group of shrubs might be well represented by Regals privet *(Ligustrum regelianum)*. The twigs take off from the branches abruptly; there is a strongly asserted individual character; and a certain rhythm is found in the serried twigs, precisely placed along the main stems.

The flowering almond has distinctive twig texture. The twigs are long and curving but the thick flower buds produce a zig-zag effect that is not inherent in the twig itself. The twigs are wiry, stiff, definite in their course even though curved.

The red osier dogwood *(Cornus alba siberica)* is a sprawly shrub. It lops and spreads, has curving branches, twigs that are not quite wiry, not quite fluffy and lacy. But it makes up for lack of twig character by displaying its powerful winter color. As an element in the winter landscape it tells as winter color rather than as mass or line.

The buckthorns *(Rhamnus cathartica* and *R. frangula)* are without force in their twig textures. These with the shrubby dogwoods typify an intermediate shrub class with unpowerful twig textures. In a rather heavier manner the elderberries belong in this same group although the stems form fairly strong verticals.

We now turn to those billowy shrub types that are represented by the golden spirea. Quite wiry and stiff in its general habit, it gives a general effect of laciness largely because of its finer twigs. This is even more true of the spirea Anthony Waterer. The snowberry *(Symphoricarpos racemosus* or *S. mollis)*, and the Indian currant *(S. vulgaris)* are fine textured in both winter and summer. So is the hugonis rose. It is so fine that it is a brownish cloud in winter if the observer is a little distance from it, while it is still lacy and fine when viewed at lesser distances.

By the time you have studied these trees and shrubs in their winter phase, you will have reached the conclusion that the presence or absence of small twigs is largely responsible for the effect of each species during the winter. The sumac has no small twigs; only gangling branches. The golden spirea has an abundance of tiny twigs that would cover strong, ramroddy lines even if they were present.

Variety and interest secured through well organized twig textures is a phase of garden planning that has been given very limited consideration. It does not merit a great amount of intensive study. Yet twig texture, even though it is a minor phase, does hold a relatively high position in the winter garden. Almost, it is the basis of winter design. Thick, interlaced, finely divided twigs produce an effect of mass. Strong, bare branches are line elements, forming either pleasing or disturbing patterns, depending on how they are placed, either alone or in combination with other twig and branch elements.

As a general rule a coarse textured plant is coarse both in winter and summer. Consider as an example the catalpa tree *(Catalpa speciosa)*. Usually shrubs and trees that are fine textured in summer are fine textured also in the winter. Here again we refer to the golden spirea, the hugonis rose or the snowberry.

But the Kentucky coffee tree is fairly lacy in the summer and angular and stiff in the winter. So is the cutleaf sumac. The rule does not always apply.

Beyond the idea that you might find an interesting field of study in a neglected phase of design when you start to study twig textures, there is this angle: you become well acquainted with the winter characteristics of the shrubs and trees. When you get to a point where you know a shrub or tree in the dormant stage you can count them genuine year-around friends. And in the knack of recognizing them, even though leafless, you will have a valuable asset when you attempt to re-group them at transplanting time.

BALANCING THE BUILDING BUDGET

[*Continued from page 16*]

have to withstand frost and cold weather, where building prices are lower because workmen in the construction trades labor all the year 'round, and where other peculiar conditions exist. In Southern California the ratio is considerably lower. Elsewhere, however, the trained architect would advise you to establish a ratio of four to one—that is $3,000 for your lot, $12,000 for the dwelling, making a $15,000 investment in all. Then you will have a *balanced building budget.* Get me?"

"I do," responded Robertson who was beginning to see the light.

"Real estate brokers," went on the architect, "find that in selling houses their greatest problems come in connection with the resale of homes which have been *overbuilt* or *underbuilt* or which are *freaks.* They show such houses to dozens of prospects, who fail to spark. Buyers of homes know when a property does not harmonize, either as to cost or design, with a neighborhood wherein it is located. They perhaps won't come right out and tell you what is the matter. They really may not know but subconsciously sense the trouble. There is a lack of harmony, and when harmony does not exist look out for trouble! A fundamental factor of real estate development of all kinds, and particularly of architecture, is *harmony.* There is no happy medium, no substitute for it."

The subject discussed by the architect and his client is one of genuine interest to every prospective home builder. It is a fundamental condition that affects home occupancy and the ability to realize on one's home should he be required to dispose of it at some future date—and this is most important. It is a topic to which some thought has been given but little research ever conducted. I have for years had it in the back of my head to buckle down and study the subject some day and recently I have done so in connection with the writing of a book on "Real Estate Subdivisions," which I now have well under way. The study consisted of talking with subdividers, builders, architects, and home owners. I took occasion to communicate with a number of large subdividers who maintain house building departments and who had sensed the importance of a proper relation between the cost of the lot and the value of the improvement to be placed thereon.

The result of the study may be found in the figures in the box on page 16, which are a part of this discussion. It will be noted that for most parts of the country for lots varying from $1,000 to $2,500 the ratio between lot and house is three to one; between $3,000 and $12,000 it is four to one; and above $12,000 it is five to one. When one reaches the point where he makes an outlay of $15,000 or more for land on which to erect a residence, he enters the estates class and no fair ratio can be maintained there. One might buy five acres of land and pay $50,000 for it and still erect a very imposing residence for $20,000 or $25,000, according to the design adopted.

It is not intended in any sense that these ratios should be iron clad in their application. As in all other affairs of life good judgment should be used. There are exceptions in all things and doubtless there will be found varying exceptions in this table of ratios. It is intended as a general guide. One who follows it will not go far astray.

Mr. Robert Jemison, head of the Jemison Companies of Birmingham, Ala., who has developed a number of beautiful subdivisions in that city, and whose operations have involved the erection of hundreds of homes of different costs and standards, was asked to look over the accompanying schedule.

"I have made a careful study of your table of ratios," replied Mr. Jemison, "using as a basis sites which we have sold ranging from $3,000 to $12,000 in price. Results, I find, run exactly with the table. Dwellings actually erected in Mountain Park, for instance, run four to one until lots were reached costing $12,000 or more, where the ratio increased relatively to five to one."

Jesse C. Nichols, creator of the Country Club District, at Kansas City, Mo., one of the finest subdivision enterprises in America was asked to express an opinion. His companies erected hundreds of houses and sold lots on which hundreds of others have been built by owners, builders, etc.

"Ratios," declared Mr. Nichols, "are very difficult things to determine, and should be subject to variation. In more imposing homes and estates many contend that landscapes and garden development should run from 20% to 25% of the cost of the lot. This, of course, is a difficult thing to determine, except in individual cases."

Mr. Nichols is right, of course, in declaring that ratios are difficult to determine and it is in no sense intended that cast iron rules shall be adopted to the end that every $3,000 lot shall be improved with a house costing exactly $12,000. One architect might design a fitting and architecturally beautiful house for $10,000 while the owner of another $3,000 lot might feel himself justified in spending $14,000 for a dwelling. The point is that the nearer one can stay to maintaining a reasonable ratio between lot and building the better the economic background one will have to later dispose of the property at a reasonable price and to a logical buyer. The table of ratios must be considered as a guide rather than an absolute rule. *Reasonable* adherence will be found wise, *radical* departure foolish.

In overbuilding the mistake is not always made in erecting a structure noticeably larger than its neighbors as to general outlines. Possibly the owner has fancy ideas as to interior design and decoration. He causes to be installed elaborate wooden panelling in living or dining rooms. He stipulates that the architect shall spend twice as much for ornate lighting fixtures as the site and building justify. Perhaps he installs marble or tile floors when wooden ones would be more in keeping with the type of building. While these things may please the owner they may not seem so necessary to the prospect who is invited to purchase the property and he will refuse to pay the extra cost involved. Thus the original owner builder becomes the victim of overbuilding.

Exactly the reverse may occur in the house that is considered an underbuilt improvement. Skimping here and there, installing cheap floors when better ones are required, cutting down on the size of rooms, the elimination of closets, restricting the number of electrical outlets, and generally playing havoc with good judgment and design will result in a property which is distinctly underbuilt and which may languish on the owner's hands should he desire to dispose of it.

I have no quarrel with those who seek to be original in their thinking. When originality comes into conflict with good taste and sane practice, however, it becomes time to call a halt and soberly consider the outcome.

Is the ratio, listed herewith, likely to change? That is problematical. That the ratio is approximately correct is testified to me by many builders. Lowering building costs which are not accompanied by lowering land prices may tend to lower the amount of money which it will be necessary to spend for the improvement itself. Building prices seem more susceptible to adjustment than do land prices in many cities. Material and labor costs are constantly subject to the law of supply and demand. Land rides along at prices which owners believe they *will* get soon or at some future date. Human faith is eternally vested in land. In particular cases where land ownership is subject to economic distress there may be lowering in price. For the most part raw land is likely to remain static until a later demand naturally inclines to higher prices. It is one of those things which must be studied out in individual cases. One might fortunately buy a high class, expensive lot at a bargain price. In this case he would be justified in putting more money in the house to make it conform with its neighbors. The general character of the neighborhood should be a barometer of the type and cost of the house to be constructed.

Too few home builders give intensive enough thought to the problem of the construction of a dwelling in which they may live for years. They hurriedly buy—or have sold to them—a lot in a neighborhood which looks all right in most respects but with which they are sometimes not very familiar.

for every prospective home builder
THE
Better Homes
MANUAL Edited by Blanche Halbert
800 pages — 80 illustrations — $3.00
The University of Chicago Press

In their eagerness to get into the new abode they rush to an architect, or acquire house plans, without devoting to the entire project the careful thought to which such an important enterprise is entitled.

Be sure, therefore, to buy a lot in a locality where you will have all of those advantages to which you desire to be exposed. Be certain to study carefully the kind of a dwelling you plan to place on the lot. Consider the type of architecture, the materials to be used, the needs of your immediate and prospective family and the financial load you are subjecting yourself to. And, finally, before going ahead with the project, give a little earnest thought to the economic side of the proposition and determine carefully if the residence you are planning to build or buy is developed along lines which indicate that a proper proportion exists between the amount of money which is being spent upon the land and that which is being devoted to the building itself.

KITCHENS-EASIER WORKSHOPS

[*Continued from page 22*]

instead of out of doors on the back porch. The real step-saver was a wheel table, not a fancy tea-table, but a light and sturdy one with swivel rollers. This may seem of small consequence—but a true story nevertheless with many others like it—that the 137 feet per meal were reduced to 47 feet, and in the year the 26 miles became 9 miles.

The practical outcome of any study can be the suggestions that show ways for help, and then the willingness of every woman to improve by trial. There is always a way out, but she must be ready to try new ways and prove which is better. Sometimes the old kitchen can be wisely changed so that the big room is closed in at one end for an extra room. This is a good place for a small laundry which is all too often down in the cellar or basement. It might be a good place for the children's playroom, thus relieving mother while she is busy.

No matter whether big or little, old or new, every kitchen must have its work units. There are permanent factors like the sink and stove, but with manufacturers presenting new combinations, such a question as this comes now: "Should I have a dish-washing machine in my new sink when I alter my kitchen?" This is a problem for the housewife rather than the

[*Continued on page 32*]

BUILDING TO CONSERVE HEAT

[*Continued from page 19*]

manufactured products. In other words, these log cabin walls, with a minimum thickness of about six inches, were equal to about 2½ inches of corkboard —and two inches of corkboard is considered to be good insulation for side walls. No wonder that cabin was warm; it was equivalent to the best modern practice, and it was built fifty years ago.

In the average frame home the greatest losses are due to infiltration of cold air and exfiltration of heated air through the cracks and crevices around the periphery of the house and under the eaves line. Obviously the first thing to do is to see that these cracks are closed up. In better built houses this characteristic fault is largely reduced.

In all homes there is a primary consideration—whether or not the attic is to be used for living purposes. If it is not, the economical and proper method of insulating is on the attic floor line. If the attic, or any portion of it, is to be utilized, the insulation must be applied to the attic roof.

Savings can be effected through the use of insulation in two distinct ways; the first cost of a home can be reduced because a smaller heating plant can be used. By reducing the heat requirements 30%, which is possible, the home builder may be able to save 20% of the cost of the heating plant, and this will buy a lot of insulating material. The total cost of the home is not reduced; what is saved on one item is applied to another. The other saving is in the annual cost of fuel. If this approximates 25% or 30%, it is not difficult to estimate that. Capitalizing it and adding it to the saving in capital cost, see how much can be applied against the insulating cost. Suppose that the cost of the heating plant is $1,800. Twenty per cent of that is $360. If coal costs $15 a ton and, if an analysis of conditions shows that the insulated house can be heated with nine tons against eleven tons for the uninsulated house, that means an annual saving of $30. And, if money costs 6%, you can borrow $500 with the first season's savings. That would give you $860 to put into insulation, and when you are ready to spend nearly a thousand dollars insulating a small home, you can do a beautiful job.

Keep in mind the unquestioned fact that *insulation for any home is worthwhile*. The only question is the extent to which insulation should be carried, and that is a matter of comparatively simple calculation. There are, literally, dozens of good insulating materials available, and the manufacturers of any one of these, or your local builder can tell you how much the material will cost per square foot, or yard, and how much it should cost, in your locality, to apply it. Then you can figure it out for yourself—but let the architect or heating contractor check the figures for you, if you are the average layman.

Naturally, the owner of an insulated home has a much more comfortable domicile in summer, as the insulation will prevent much of the heat absorption common to the uninsulated house.

I just want to tell one story to illustrate the degree of refinement in the research that is being carried on by a national engineering society in its laboratory in Pittsburgh. A heat-flow meter has been devised that is clamped to a wall or ceiling, or roof, for the purpose of measuring the in-flow or out-flow of heat, in this attempt of nature to equalize unequal conditions. Heat energy from the sun flows through a roof in proportion to its state of uninsulation, and the heat flow causes the deflection of a sensitive needle. So delicate is the apparatus that a passing cloud, or the drift of smoke from a passing train, causes a very noticeable "kick" in the needle. The heat-flow meter was exhibited at a technical convention in New York, some time ago, and its sensitiveness was demonstrated when it recorded the radiant heat from a (country) girl's cheek. (The rouge of the city girl was found to be an insulator to the extent that it prevented this radiation from the skin.) So, with such delicate measuring instruments, devised to measure heat flow, investigators have developed the essential data from which can be determined efficiency of house-insulating materials, and the best quantities to employ.

A house with a steel frame and brick veneer finish is in the process of being insulated with "Armstrong Corkboard."

In this house, which may be either old or new, "Thermofil," a flaky, gypsum material, is used between the ceiling joists to prevent heat from passing into attic.

The "Sprayo-Flake" process of insulation is shown below. It consists of forcing through a hose flakes of fibrous material, which have been coated with an adhesive binder, against surfaces and crevices in such a manner as to form high class insulation.

KITCHENS — EASIER WORKSHOPS

[*Continued from page 30*]

architect. Is the family large enough to warrant this? Her argument was good: "I want to wash dishes only once a day; then in the summer my husband and I have lots of guests." Such a question of the installment of a new device and its economic use demands careful weighing by the particular housewife for her particular family.

To go back to the constant factors, there ought to be a food unit with its refrigeration, sink, and always shelves, hooks, or cabinet storage places for bowls, spoons or beaters. A mixing machine may spell efficiency along with the dishwasher. Sometimes the question comes, "Have I room?" There are dishwashers that have good table-tops, and mixing machines whose cabinets increase storage. As to space and to storage, the final decision is in the hands of the housewife.

Everyone must have a garbage container, better still an incinerator. This is a question of many pros and cons, and worthy of study. A person who finds dishwashing a bug-bear can meet it by having good drain boards. "Yes, I want one at each side of the sink." Small drain-boards, or none at all, make messy work; in fact, a sink squeezed into a small space with cupboards projecting forward, is cramped working place for a woman. There is no question but that they are one reason for chipped dishes. Drain-boards mean sink law and order—a place for the soiled dishes, and on the other side a spot for those ready for storage. Order creates pleasure in work. With such drain-boards, with a good wire rack for draining dishes, plenty of hot water, we may answer, partially at least, the question of dishwashing machines for small families—little need to dry many dishes.

Next to the sink can be the table as a connecting link with the refrigerator. Across the work space put the stove, for then the hot food is ready for its journey to be served. The thought used to be that it was not economical to have the ice-box and the stove in the same room; cheaper to save ice than the worker. Not long ago, a combined refrigerator and stove proved otherwise. The test, of 24 hours duration, with the stove on top of the refrigerator, all of the burners operating in the stove, resulted in the loss of only one degree in the refrigerator. Who wouldn't be willing for that? With a good insulated refrigerator these tests can be proven.

The stove opposite the sink means that an extra closet should be planned. It makes it so much easier to have access to a kitchen cabinet near, or a small wardrobe or set of shelves for saucepans and all small utensils. The point must be made that a kitchen well-planned must have storage that adequately meets the worker's needs.

Kitchen cabinet makers have taught us so much in showing adjustable shelf levels, for up to the time of the development of cabinets, most closets had one shelf up high and big waste spaces in shelf spacing. Measuring the height of a pile of 12 plates and 12 saucers is the housewife's part towards even better use. Even now cleats can be nailed in, and portable shelves will make housekeeping easier, because it divides and subdivides, hence systematizes closets. Let the depth of the shelves be shortened for lower closets and make it possible to see more quickly the preserving kettle needed or to make a survey of supplies at hand.

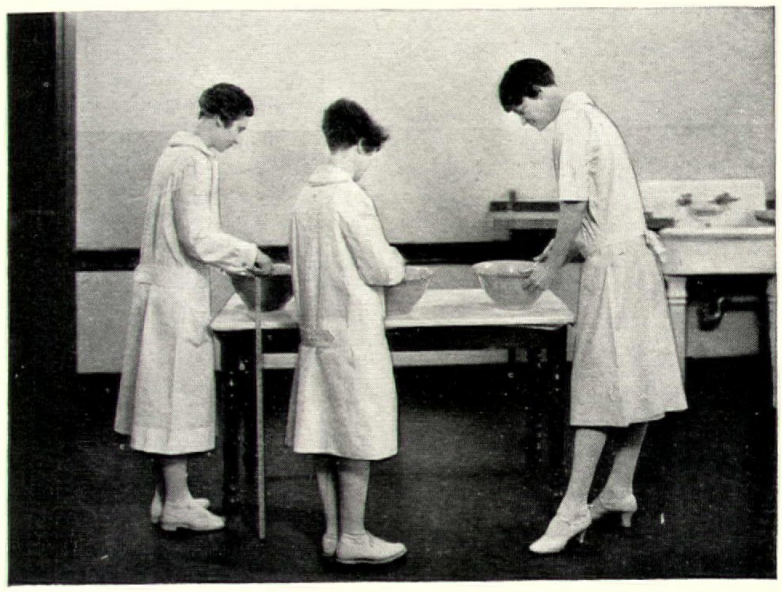
The housewife without help should have some kind of a wheel-table, but in a new house (less than a year old) a bride had to have the rod of her table taken to the blacksmith's and shortened, because the doors had been made narrower than standard, and her labor-saver had to stand idle. In fact, in this house only one door would allow the passage of the wheel-table.

Light in the kitchen is a great necessity. One is surprised at the number of times this question is brought to us—"How can my kitchen be rearranged so that I will not stand in my own light?" Perhaps the best rule is to watch the body shadows of the worker, not so much by daylight as when depending on artificial lights. It can so easily be adjusted, why wait. An electrician will wire extra lights—this should be done so all attachments are safe from cross wires—and place a light at the sink and one at the stove. One big light with a reflecting globe in the ceiling and a light painted ceiling may be all that is necessary. Lights at sinks in front of windows are often very trying, and to have two sources of light in one place is a hindrance.

After planning for the ease of the housewife at work from the point of ventilation, light, and placement of equipment, there are added factors that need more real consideration by the architect. The little, less-expensive houses are the ones most likely to suffer—and here again come to us as consultants numbers of times questions on "How can we better heights of working surfaces?" In old houses all surfaces need the lifting of working surfaces; we worked at low levels in early days, but now we ought to know better, though it is still a puzzle to many women how to better their existing conditions.

The sink can, and ought to be, the highest set working surface in the kitchen. The answer has been that every houseworker requires a different height. Most sinks are so low set that spatters and spills result. "How can I know how high?" A yard-stick is the answer. Thirty-eight to forty inches from the floor is a very good sink height. Wash-basins have shown another hindrance for good work in being set so low, but constant demands by housewives for improved levels are bringing good results from builders.

This sink is set so low for the worker that its efficiency is greatly reduced.

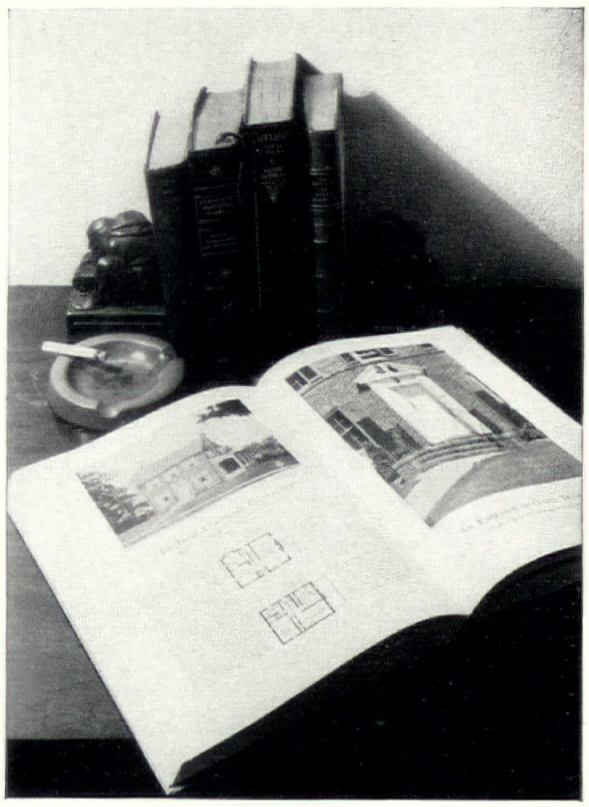


One working surface and three workers. The height of the regular kitchen table is suited only to the one worker who is abnormally short.

With a study of three years' duration, with each housewife a person of experience, it is interesting to note that only two women out of 125 could not use the new measurement—38″ to 42″—and these women were so undersized as to need a platform of five inches to do comfortable work, proving marked improvement in the modern heights. Before these new levels in homes, testing was done, and the women reported backache when they had worked at a low washtub for five minutes, or at a low sink, and the unconscious reaction was to throw the body out of balance and drop on one leg, putting all weight on one side. This standing at low working centers will react with shoulder and backache, and the constant strain of standing out of balance spells fatigue. This same idea carries for dishwashing and ironing. A sink is well set when the worker's wrist is in straight line with the elbow, not above it, for then the water runs down hill from the elbow. Along with the study of heights of working surfaces, kitchen tables and ironing boards are generally so low set as to necessitate a dropping of the shoulders. This means shoulder ache, and can be the cause for round shoulders and pains in the feet. Table work should be done with the arm almost at right angles as at the sink. Tabletops can be easily adjusted, because hospitals have long made it possible to buy wooden or metal blocks to lift beds for nurses, and this same kind of base may be used for table legs. With the ironing board it is the iron's handle added to the height of the board that is to be measured.

Some suggestive measurements for a woman of medium height (5′5″)

- sink .....38″—42″
- tables, standing .....36″—38″
- tables, sitting .....31″—34″
- ironing boards.....32″ (plus 4″ or 5″ for iron)
- wash tubs.....36″. (We do not wash in the bottom of the tub, but at the side. These tubs may be raised by using gas piping instead of regular legs.)



SMALL HOMES *of* ARCHITECTURAL DISTINCTION

THIS NEW BOOK EDITED BY ROBERT T. JONES, TECHNICAL DIRECTOR OF THE ARCHITECTS' SMALL HOUSE SERVICE BUREAU, CONTAINS A COMPREHENSIVE COLLECTION OF TWO HUNDRED AND FIFTY SIX DISTINCTIVE HOUSE DESIGNS.

DO YOU KNOW exactly what kind of a home you wish to build—the plan, the exterior, all the materials and architectural details that will make it what you would have it? Probably like thousands of others you have a general idea, but are not certain of the many elements that will give your home its quality. Here, then, is a book that will help you choose. In "Small Homes of Architectural Distinction" you will find plans and illustrations of many types of small home architecture. As a source of ideas and inspiration, this book will be invaluable to you. Even after you have built your home, you will prize this volume as an addition to your library. And for your friend who thinks of home building, it will make a very acceptable gift. "Small Homes of Architectural Distinction" is a large volume, handsomely bound, containing over 800 illustrations. The price, post prepaid to your address, is only **$5**

Architects' Small House Service
Bureau, Incorporated
1200 Second Avenue South,
Minneapolis, Minn.

January, 1932

Check is enclosed ☐
Send C. O. D. ☐

Please send me immediately one copy of Small Homes of Architectural Distinction. Price $5.00.

Name .....

Address .....

City .....

State .....

Please Note: Any of the plans shown in this book may be obtained in blue print form together with quantity survey, specifications and forms of agreement at moderate cost from the Architects' Small House Service Bureau.